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BRITISH ART AT THE ROYAL ACADEMY



MASTER CREWE AS HENRY VIII

By Sir Joshua Reynolds, P.R.A.

Lent by The Marquess of Crewe

BRITISH ART AT THE ROYAL ACADEMY

SOME XVIIIITH CENTURY MASTERS. BY H. GRANVILLE FELL



DIANA AND HER NYMPHS SURPRISED BY ACTÆON

Lent by His Majesty the King

By Gainsborough

THE reassuring letter from the President of the Royal Academy issued to the Daily Press on December 2nd did much to allay the fears expressed in many quarters that the forthcoming exhibition would fail to represent our native art worthily, by the (rumoured) exclusion of certain masterpieces, and so compare unfavourably with its predecessors. I believe the Royal Academy, in appointing its selecting committee, to have been fully aware of its responsibilities and that the results will justify our pride in the achievements of our countrymen and the President's belief that the exhibition will prove to be "an unexampled display of British art, which should

mark a new era in the appreciation of our country's contribution to European civilization."

It is perhaps the business of critics to raise suspicions and to start fearful hares. They are not easily overtaken, rumour being swift to travel, but within the next few days we shall all know whether they have been vindicated or killed. We are all captious at times, and certain it is that each of us will find one or other of his favourites "scratched." Even galleries so extensive as those of the Royal Academy could not contain all the important available works of several centuries or satisfy everybody's demands.

More than one mare's nest has been discovered lately. Not the least ludicrous is the

pretence that William Etty had been forgotten and neglected until an exhibition of his smaller works was opened recently in the West End. "Forgotten by whom?" we are tempted to ask. The critics perhaps were answering for themselves, but Etty has long enjoyed a reputation as the best English painter of the nude we have to show, and his studies have always been eagerly collected by artists. The same complaint has been made, with equal lack of reason, in such instances as Girtin and Bonington. Another groundless allegation, often made, is that England has no native school of painters, our art being founded entirely upon that of foreigners resident here, ignoring or at best belittling the importance of elements issuing from native sources.

What if we have taken a lead from foreigners in our midst? We have all been in like case. Did not France turn her eyes towards Italy? And Italy look to Greece? Another odd assertion, that has just been made in a

contemporary, is that the English genius in art is better fitted to *linear* methods of expression than in painting *per se*, and that the special understanding of the uses of the brush is more or less denied us (an odd reversion of the old belief so often uttered in the Paris schools when I was young, that the English had no draughtsmen). The falsity of this theory is patent. Where amongst our artists are these so-called *linear* virtues to be found in *excelsis*? Not in Gainsborough, supreme master of the brush, whose breadth of execution, especially in landscape, is unapproached by any other master. Not in Reynolds, nor in Raeburn; not in Wilson nor in Crome, not in Constable nor in Morland; not in the mature Turner nor even in the Cozens. In these typically English masters it is not line at all that takes fire in them, and that seizes us, but their astonishing power of summarizing form in mass and colour. Form expressed through line is found in Poussin, in David and in Ingres, in the Clouets



JOHN, FOURTEENTH LORD WILLOUGHBY, HIS WIFE AND THEIR CHILDREN By John Zoffany, R.A.
Lent by Lord Willoughby de Broke

BRITISH ART AT THE ROYAL ACADEMY



GEORGIANA, COUNTESS SPENCER AND HER DAUGHTER

By Sir Joshua Reynolds, P.R.A.

Lent by Earl Spencer



BRITISH ART AT THE ROYAL ACADEMY



THE SITWELL FAMILY

Lent by Captain Osbert Sitwell

By J. Singleton Copley, R.A.

and in our foreign friend Holbein. It is even readily found in Rubens. A glance at the exquisite drawings of Gainsborough, of landscape and figure alike, is sufficient to prove that he always conceived his subjects in terms of painting. During the next few weeks the public will have an opportunity to judge of these and many other things, and, we hope, will be gratified with British achievement.

In the XVIIIth century, portraiture in England, coming to full flower simultaneously in Reynolds and Gainsborough, completely broke down the hallowed traditions of Lely and Kneller. Sir Joshua, returning from Rome, was actually reviled by the rivals he had left here. Hudson declared with an oath: "Reynolds, you don't paint so well as when you left England!" It was rank heresy not to

follow in the footsteps of Kneller. "Shakespeare in poetry, and Kneller in painting, damme!" swore the portrait painter Ellis, and walked off in disgust. We must remember, when we look at a Reynolds portrait which to our sophisticated eyes seems postured and even conventional, that the painter was actually a daring innovator in his day, and regarded by his rivals as such.

Of the four examples here illustrated, in which Reynolds is seen as a charmer of hearts and the consummate painter of childhood, two are from the famous series at Althorp, lent by Earl Spencer. The group of mother and child represents Margaret Georgiana, Countess of Spencer, and her daughter Georgiana, afterwards to become Duchess of Devonshire. The canvas measures 48 in. by 44 in., and was

painted in 1769. Reynolds had an attraction for children, and permitted them liberties in his studio that always set them perfectly at their ease. In this picture of unpostured grace, apart from the column-and-curtain background, there is no trace of classical pastiche, but a natural and spontaneous grouping that might have happened without taking thought about the matter. Countless versions of the "Madonna" theme might have intervened in the artist's brain, but there is no suspicion of them in this painting. The portrait of the little Viscount Althorp in a white suit with frilled collar, blue sash and black hat, with a landscape background was painted in 1786, when the boy was four years of age. It measures 54 in. by 43½ in. Our two remaining illustrations after Sir Joshua are from pictures in the possession of the Marquess of Crewe. The portrait of Miss Frances Crewe in a black cloak and hood with a panier-basket on her arm was painted between 1766 and 1770. The other shows Master Crewe with his pet dogs, dressed as Henry VIII, adapted from the picture by Holbein destroyed in the Whitehall fire. Its date is given by Armstrong as 1775-6. The very human appeal of prettiness need in no wise diminish our appreciation of these canvases as works of art.

The elegance and grace of Gainsborough could hardly be better illustrated than by the magnificent full-length portrait of "The Lady Sefton," lent by the present Earl of Sefton. This is one of the supreme Gainsboroughs, worthy to stand by what has always seemed to me his greatest achievement, the full-length portrait of his two daughters in the Whitbread collection. It represents Isabella, second daughter of William, the second Earl of Harrington, who married Charles William, the first Earl of Sefton, in 1768. She is depicted standing, in a satin striped dress with *paniers* flounced at the foot. The painting of this dress is a cause of wonderment, glazes of black and blue being worked over the solid foundation with extraordinary deftness. The beautiful hands in this picture will draw further admiration.

Two of the famous Gainsboroughs lent by His Majesty the King we are privileged to reproduce. A canvas 30 in. by 25 in., forming a sketch for the celebrated "life-size" of "Perdita" in the Wallace Gallery, is one of three coming from Windsor Castle. It is a

thing of rare fascination. The brushwork is swept over the canvas with sublime freedom and confidence. It differs little from the larger version, except that the background in His Majesty's picture is considerably lighter. The sitter is Mary Darby, afterwards Mrs. Robinson, with whose pensive beauty in her performances of "Perdita" and of "Juliet," the Prince of Wales, afterwards George IV, so fell in love that he took her as his mistress. She was also painted by Reynolds and by Romney. The "Diana and her Nymphs surprised by Actæon," which is lent by the King from Buckingham Palace, is one of Gainsborough's rare excursions in the "Titianesque"—in subject and composition; the manner is entirely his own. The scene is a leafy glade at the source of a river. Actæon is peering over a bank, and horns are sprouting from his head. Diana, who faces him, throws water from her hand in incantation; her nymphs posture, *secundum artem*, gracefully about her. The size of this fine decorative sketch exceeds 6 ft. by 5 ft. Several other works from the Royal Collections are shown. His Majesty has lent to this exhibition with unexampled generosity.

The third of our great triumvirate of XVIIIth-century portrait painters, Raeburn—if we place Romney a little lower than the angels—is represented in our illustrations by his ever-popular "Boy with a Rabbit" from the Diploma Gallery, and the less-known but equally attractive canvas "The Paterson Children" lent by the Hon. Mrs. Greville. I would like to have seen included "Dr. Nathaniel Spens," the property of the Royal Scottish Archers, which shows the painter-wizard of the North at his full strength.

What claim exactly we have to count Zoffany as a representative of the British School I must leave to others to work out. He was a native of Ratisbon, born "Zauffely," in 1733, and did not come to England till 1758, after having lived and worked in Italy for twelve years. Still, he was one of the foundation members of the Royal Academy, and he was chiefly employed here, largely by Royalty. A very profitable seven years of his life were spent in India. His fame could hardly be better served than by the exhibition of his "Music Party on the Thames," lent by Miss Olive Lloyd Baker. A concert is taking place on a barge, opposite Fulham Church. The

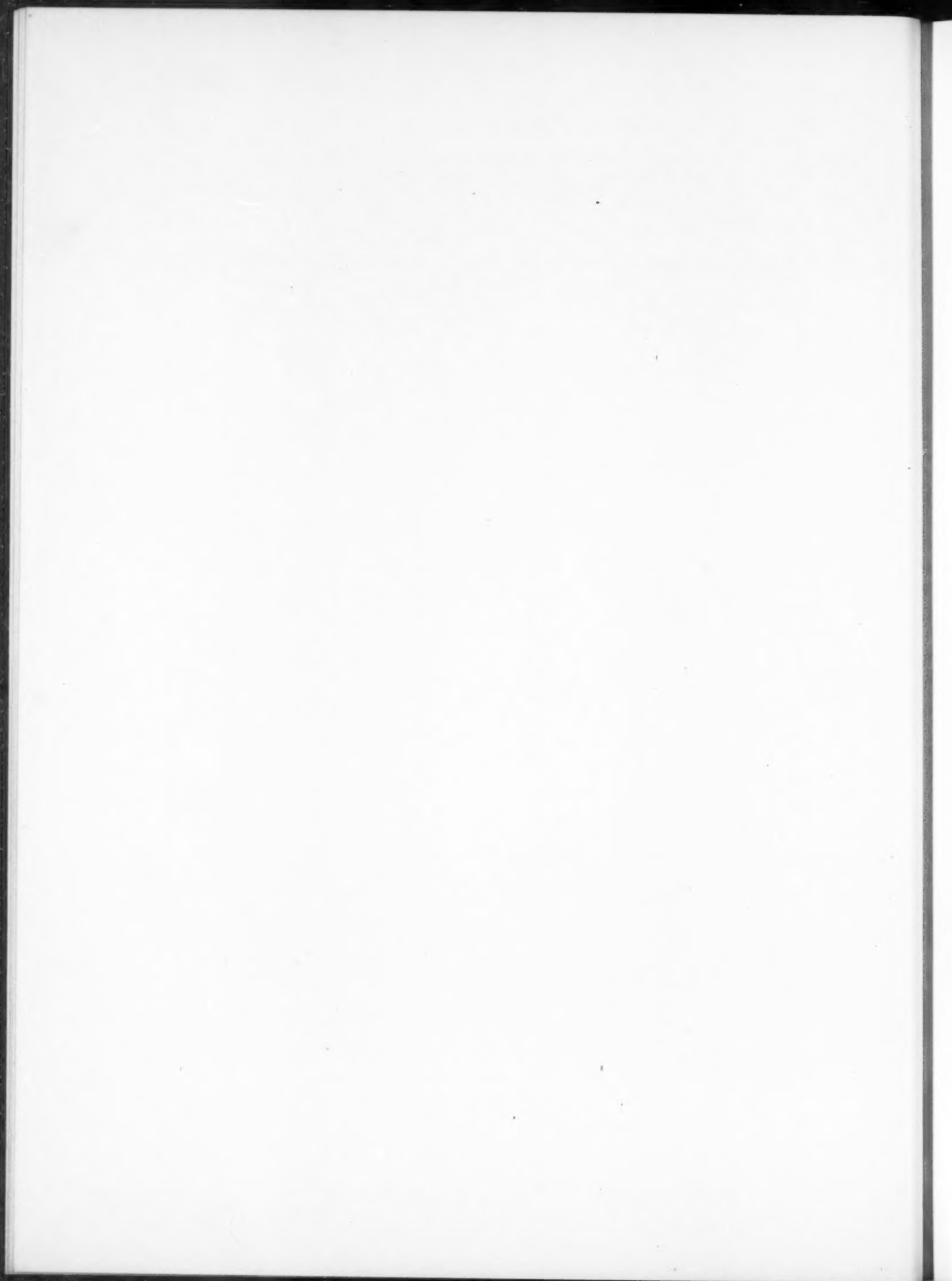
BRITISH ART AT THE ROYAL ACADEMY



VISCOUNT ALTHORP

By Sir Joshua Reynolds, P.R.A.

Lent by Earl Spencer



BRITISH ART AT THE ROYAL ACADEMY



THE LADY SEFTON

Lent by the Earl of Sefton

By Thomas Gainsborough, R.A.

performers and the audience are members of the Sharp family, all of whose portraits are identified. Its date would be about 1780. In pure objective painting Zoffany rivals the great Dutchmen, and he excels in rendering the lustre of silks and satins. He was an excellent portrait painter and showed remarkable skill in dealing with a crowded composition. It will be seen in this picture to what pains the artist has been to arrange each separate and individual portrait, so that it may be instantly and fully recognized. The same scrupulous precision as to detail characterizes Lord Willoughby de Broke's contribution by the same artist, "John, fourteenth Lord Willoughby, his Wife and Children." Zoffany's care and punctiliousness in execution is seen here, down to the least important of the accessories.

Points of resemblance to this latter picture

will be observed in John Singleton Copley's portrait group "The Sitwell Family, 1787," lent by Captain Osbert Sitwell. The composition of both is built upon a broad-based pyramid—each with a single detached, or partially detached, figure, and the analogy persists in the placing of the various objects and the arrangement of the backgrounds. In both the head of the family appears to be in the act of "admonishing." Like Zoffany, Copley professed the virtues of painstaking, clean workmanship, and both possessed a fine "tactile" sense. Copley, who was an Anglo-Irishman, born in Massachusetts in 1737, became established in England in 1775; was elected a full Academician in 1779, and remained here till the end of his life. There can be no question as to his claim to be included in the British School.



A MUSIC PARTY ON THE THAMES. Portraits of the Sharp Family.
Lent by Miss Olive Lloyd Baker

By John Zoffany, R.A.

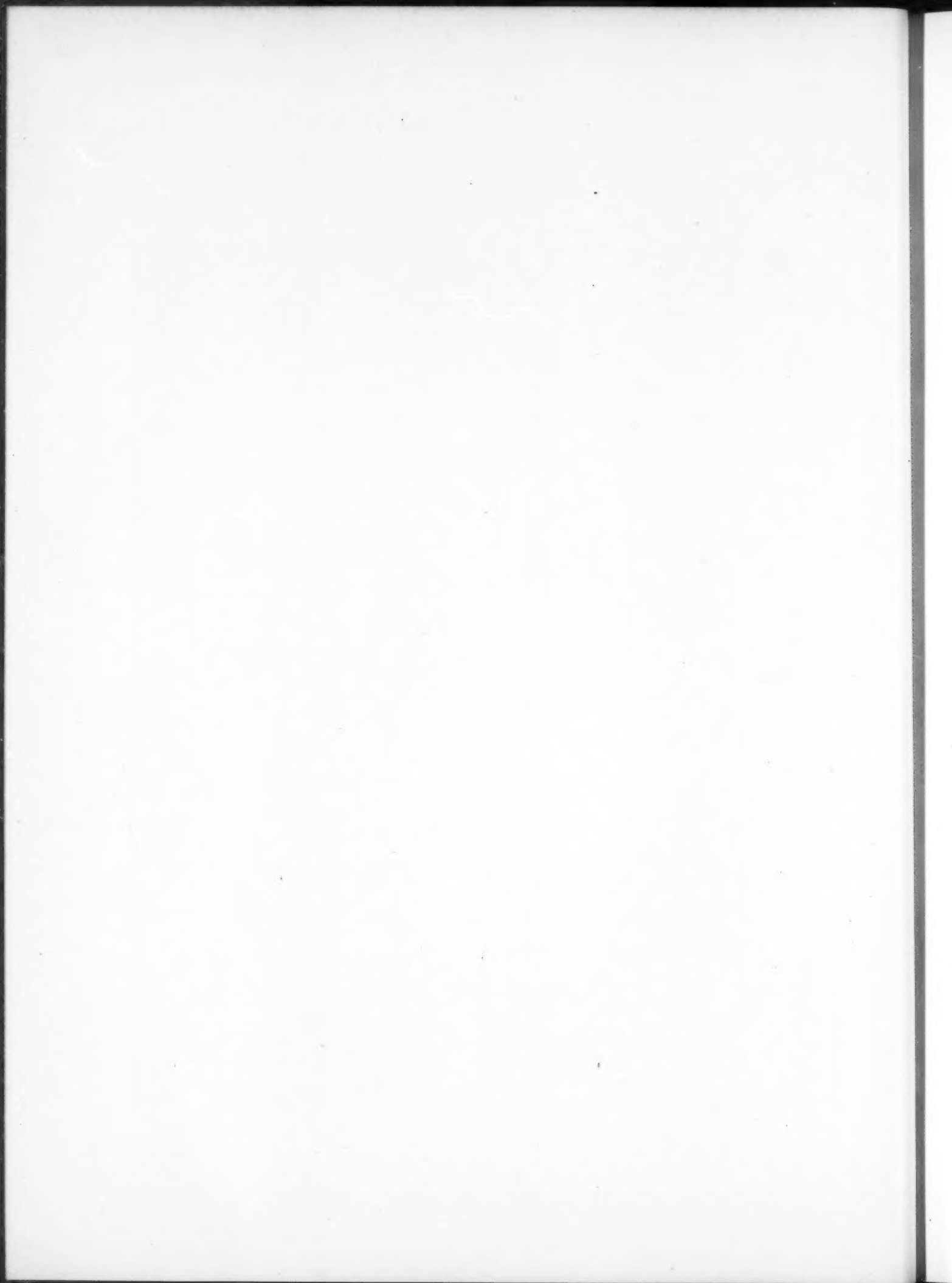
BRITISH ART AT THE ROYAL ACADEMY



SKETCH FOR MRS. ROBINSON (as "Perdita")

By Thomas Gainsborough

Lent by His Majesty the King



ECCLESIASTICAL ARCHITECTURE IN FRANCE

THE PRESENT CONDITION OF SOME FAMOUS CHURCHES

PART I. BY MURRAY ADAMS-ACTON



Fig. I.
SAINT - DENIS
(SEINE)
ABBEY CHURCH

The West Front
Central Door
Circa 1140
(Photo Giraudon)

THE pilgrim to France whose interest is centred in those churches which rose prior to the Renaissance must not expect undiluted enjoyment, and if evenness of temper be essential he should abstain from critical examination of the many churches which suffered "restoration" at the hands of Viollet-le-Duc. It is impossible to estimate the loss to the world of priceless and irreplaceable works of art, due to the ignorant vandalism of that architect and other individuals who, while entrusted with the renovation of old buildings, ruinously altered what it was their duty to preserve.

In this and other articles I shall describe from an architectural standpoint the present condition of a few of the most famous examples of French religious art.

The French are richer than any other nation in architecture of historical interest. Apart from examples which have been brutally damaged during iconoclastic periods, their architectural antiquities existing in fair preservation far surpass in number and quality anything contemporary with them elsewhere. France appears to have taken an architectural lead over other nations soon after the XIth century, when her first series of Romanesque churches rose in her central and southern provinces. (Prior to that epoch Italy was probably richer in churches of a semi-Byzantine character.) Even more pronounced was the superiority shown by France in the century which followed. Her unsurpassed artistic activity in the XIIth century, combining with a rare creative force operating

particularly in the Île-de-France, found its most complete expression in the XIIIth century. By her energy and achievement, France may be said to have decided in these centuries the architectural destiny of Europe. The XIVth century was less spectacular, as (owing probably to the hundred years war) it produced but few churches of importance; but the architectural spirit was not exhausted and flowered flamboyantly during most of the XVth century.

Before I comment upon the churches of the XIIth century I would remark that the value of any work of art which we have inherited depends considerably upon its condition and on the maintenance of its original surface. Much of its beauty lies not in the charm of historical association or the abstract quality of antiquity, but on a definite change caused by exposure to atmosphere, light and temperature. Artifice cannot imitate a surface so produced, and before cleaning it the operator must understand the difference between the dirt which is to be removed and stationary accretions which mellow and beautify. It is, therefore, obvious that the technique of cleaning antiques demands æsthetic acumen, and in most cases the wisest advice which one can give to the owner of any work of art is to *leave it alone*. Antiquity in itself confers a certain quality on even second-rate art; as for a masterpiece it will always retain some aspects of its greatness however mutilated.

The damage done to many French churches by Viollet-le-Duc and others was vandalism in effect if not in intention. Carved surfaces and sculpture alike were so ruthlessly re-chiselled that the originals were practically rasped out of existence. It is recorded that, at St. Denis, the gestures and costumes of many of the saints were completely altered, and the niches which contained them deepened. After such changes, what is left which can be accurately described as Gothic art? Only the *mise-en-scène* remains as a record of subject and composition.

Although the façade and narthex of St. Denis were dedicated as early as 1140, this church is not so strongly reminiscent of Romanesque as those then being erected in other provinces. It belongs to the middle phase of transition when that style was merging into another. While there is no suggestion of a point to the central entrance (Fig. I), the latter exhibits a strong tendency towards the design of the

Gothic portals of the following century of which it was the prototype. Very little of it is now, alas! original. The column-statues were smashed in 1771, and the scenes from the Last Judgment on the tympanum and all the small figures of the Elders of the Revelations on the arch-rims met with a similar fate during the Revolution. But even as it survived prior to the year 1835, when the entire restoration was begun by Debret (his work is dated 1839), it must have possessed qualities far preferable to those ideals which the XIXth century imposed on Gothic art. Viollet-le-Duc carried out the work of reconditioning the church after 1846, when all traces of the original portico—with the exception of a few bas-reliefs and other unimportant items—vanished.

The restorations carried out by Viollet-le-Duc were so extensive, and the churches in which he operated of such outstanding importance, that no excuse is needed for a specific account of his misdoings. In 1840 he was appointed inspector of the restoration of Saint Chapelle in Paris. In the same year he restored the abbey church of Vézelay as well as the churches of Montreal and S. Père-sous-Vézelay (Yonne), the latter being a charming Gothic church at the foot of the hill upon which the famous Madeleine rests. About the same time he reconditioned the Hôtel de Ville at Narbonne (Aude), after which he received the official appointment of *auditor* of the *Conseil des bâtiments civils*. He then restored St. Louis de Poissy, St. Mazaire de Carcassonne, and the church of Semur (Côte d'Or). In 1842 he was appointed with Lassus to supervise the work at Notre Dame in Paris, and at the latter's death in 1857 he took sole charge of this cathedral and designed the central spire, the huge altar, as well as the treasury and sacristy. In 1846 he supervised the restoration of St. Denis (on which I have already remarked), and had charge of this building until his death. Three years later he was engaged upon the restoration of the cathedral of Amiens, the ancient city of Carcassonne and the Salle Synodale de Sens. He began the restoration of the château of Pierrefonds (Oise) in 1858, and the church of St. Sernin in 1862 at Toulouse and concluded his career with the restoration of the Gothic church at Coucy in 1863.

Such is the trail of a man of undeniable learning, respected by his generation, and far from dull to the beauties of Gothic architecture.

ECCLESIASTICAL ARCHITECTURE IN FRANCE

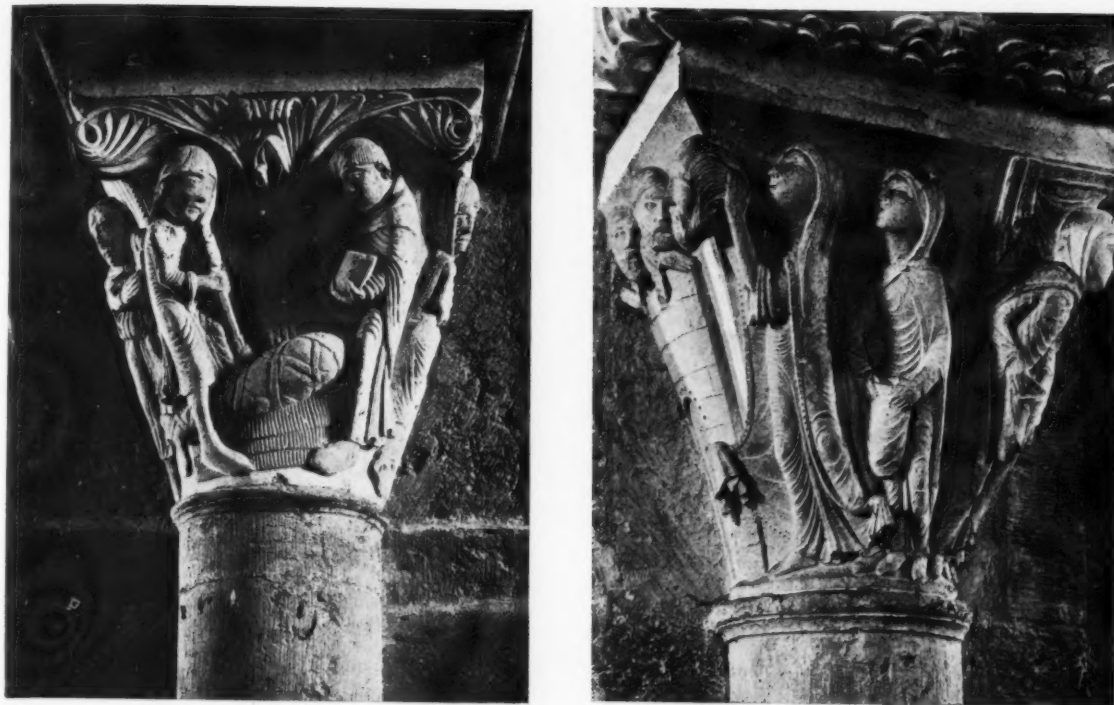


Fig. II. VÉZELAY. RE-CARVED CAPITALS ON THE WEST OF THE NAVE



Fig. III. CAPITAL OF BEAR HUNT, IN ORIGINAL CONDITION

(Toulouse Museum)

Had he confined his activities to structurally safeguarding this great heritage of French art he would have earned the gratitude of all time ; as it is—France would be richer to-day if he had never been known as an architect.

Of all the churches which fell into Viollet-le-Duc's clutches one regrets the passing of Vézelay beyond all others. I refer to it as having "passed" in an artistic sense only. It still stands as of old on the top of a great hill rising from the lovely fields of Burgundy, inspiring and magnificent, with the church of S. Père-sous-Vézelay at its feet, but its XIIth-century masterpieces have lost half their value since their experience in Viollet-le-Duc's hands. A divine of the XIIth century wrote that it is "only through symbols of beauty that our spirits can raise themselves from things temporal to things eternal," and it was just that sentiment—joy in the creation of beauty—which inspired the builders of Vézelay.

* * *

Save for the date of its consecration by Innocent II in 1132 little is known of the history of this church. An ancient edifice begun in 1096 on the same site was destroyed by fire in 1120, in which catastrophe over a thousand people perished.* From this circumstance a theory has been frequently advanced that the capitals on the columns of the nave and narthex were formerly part of this earlier church and incorporated in the Madeleine when it was rebuilt. I think that in two or three cases this supposition may hold good, but, taken generally, iconographic similarity suggests that they were all carved at the same time and date from the middle of the XIIth century. Fig. II is typical of the majority. Others depict incidents in the lives of the saints and themes from the Old and New Testaments. Many are carved to show foliage, birds and beasts, and are remarkable for vigour and realism.

But though a century has passed since Viollet-le-Duc scraped away the beautiful film of age which these carvings once possessed, the charm of antiquity has not returned to them. In fact, these capitals look like so many plaster casts, depressing the beholder with the bleak colour of chalk.

Unfortunately, it is impossible to demonstrate photographically the tonal degradation caused by scraping away the surface from such

objects. Some idea of what was sacrificed by the scraping at Vézelay may be gathered, however, from the photographs here reproduced of the Romanesque capital now in the museum at Toulouse and the portal of the church (Figs. III and IV), as both retain their original condition.



Fig. IV. ETAMPES. SOUTH DOORWAY
Personages from the Old Testament

Circa 1150

(Photo "Monuments Historiques")

At the same period (1843) Vézelay sustained other damage. What sculpture formerly adorned the façade of the Romanesque church was entirely removed, together with practically the whole of the main portal. What we see now is modern work fantastically fashioned by Viollet-le-Duc in the Romanesque manner, the only antique parts being the abacus above the central column dividing the entrance doors and the foliated decoration on the outer arch (Fig. V). Without comment upon this act of mischievous stupidity we pass to the special glory of Vézelay, its inner portal which admits to the nave of the Madeleine (Fig. VI). This

* Besley, "Histoire des Comtes de Poitou."



Fig. VI. VÉZELAY. INNER PORTAL TO NAVE.

Restored by Viollet-le-Duc in 1840

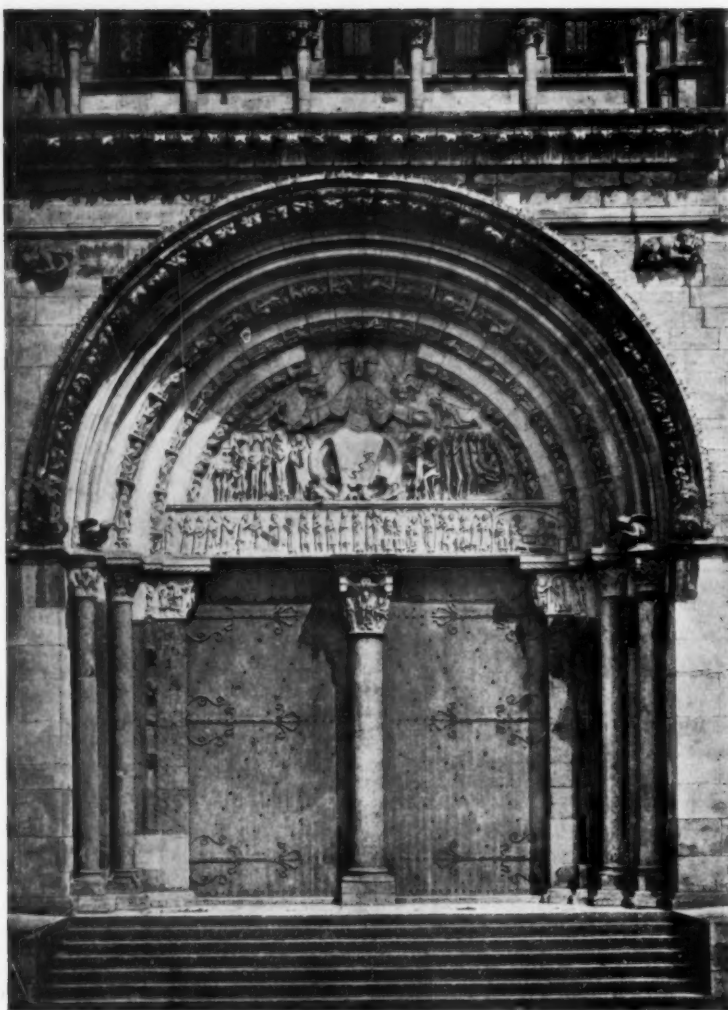


Fig. V. VÉZELAY. CHURCH OF THE MADELEINE. CENTRAL PORTAL
The whole of the tympanum dates from the XIXth century

magnificent conception is probably the finest survival of Romanesque art of its kind in France. The beholder is instantly arrested by admiration. In the centre of the tympanum is an elongated figure of Christ with arms outstretched in the act of blessing the Apostles below Him. To the left of the nimbus of our Saviour's head flows the river of the water of life; on the right the tree of life is seen in bloom. Below, on a column which acts as the central support of the tympanum, stands St. John the Baptist, holding a disc from which the figure of the Paschal Lamb is missing. On either side of St. John are figures of the

Apostles. The usual signs of the Zodiac and the Labours of the Months adorn the archivolt enclosing the scene.

In the absence of a specific record of the alterations which were carried out at Vézelay one might at first be excused if one conjectures that parts of the inner portal may have belonged to the outer entrance which was removed by Viollet-le-Duc. Fortunately, it has not been mishandled quite so ruthlessly as the remainder of the church, and one must not fail to applaud the "restorer" for refraining from replacing the apostolic heads which were destroyed during the Revolution.

"DECORATED" OR "SHOW" PEWTER

PART II.

BY HOWARD HERSCHEL COTTERELL and ROBERT M. VETTER



Fig. VI. PEWTER DISH. By Georg Huebner
24 in. diameter. Circa 1530. Collection of Mr. Fritz Bertram

IN the collection of Mr. Fritz Bertram, of Chemnitz, is the fine dish, some 24 in. in diameter, illustrated in Fig. VI, and made by Georg Huebner, of Loewenberg, in Silesia, circa 1530.

Decorative plates and dishes of this great Silesian period are perhaps less frequently met with than flagons, and in the example before us, simple, but well distributed repoussé combined with engraving, produces the desired effect. The engraving, besides being wriggled—instead of the usual *burin* work—retains very little of the powerful Gothic manner of somewhat older pieces, and we have, with this piece, indeed touched the Renaissance, which is generally considered the period when the demand for, and production of, show pieces was at its highest. Relief-casting becomes supreme as a method of expression, and the centre of the new fashion is shifted to Eastern France and Southern Germany.

Which of these two countries was first in its development is a point which will probably never be settled, and if, therefore, we first illustrate, in Fig. VII, a piece of German origin, it is not our intention to demonstrate priority, but to call attention to the date—

1564—cast in the rim, and to the fact that here we have high-relief, already fully developed.

This rare example, some 5½ in. diameter, is in the collection of Dr. Karl Ruhmann, of Vienna, and was made by Paulus Pullinger, of Regensburg, Bavaria. It shows the trend which the Germans might have followed had not the French—as was so frequently the case—exercised their influence.

We follow this with three examples of Eastern French pewter, which are probably contemporary with it. From the study of these the difference of spirit will be only too obvious. Here indeed is classicism!

Fig. VIII is a French ewer in the "Clemens" collection. Flat relief-arabesque ornament is employed to decorate the two central zones of the body. Such arabesques represent one of the few distinctly eastern strains in Central European Renaissance, and there can be little doubt that it may be traced back to the brass dishes of Saracen workmanship which Venice imported in large quantities about that time. The mould for this ewer would seem to have been cut, not etched, as was the case in subsequently shown examples of arabesque ornamented pieces.

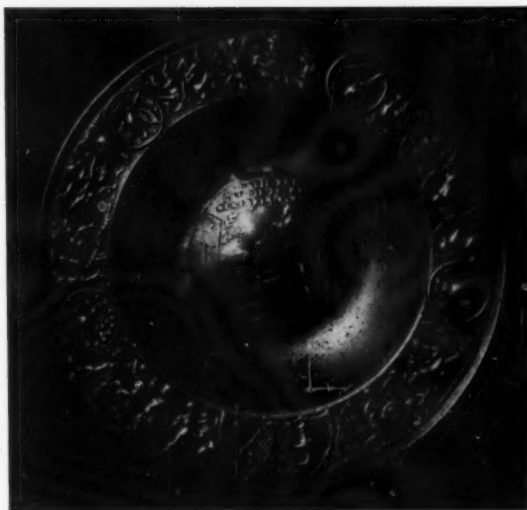


Fig. VII. GERMAN PEWTER DISH. By Paulus Pullinger
5½ in. diameter. Collection of Dr. Karl Ruhmann



Fig. VIII. A FRENCH PEWTER EWER

In the "Clemens" Collection

Again from the "Clemens" collection is the ewer in Fig. IX. Here, all leaning towards traditional pewter shapes is flung to the winds and broken, and classic ideals are followed to their utmost conclusion, and with a consistency of which the French alone were capable.

Less *pur-sang* classic, but nevertheless perfect in form and proportion, is the covered tankard in the collection of Mr. Fritz Bertram, of Chemnitz, shown in Fig. X. Its general shape may certainly not be traced to ancient Greece or Rome, but the ornament conforms to all ideas of high Renaissance. This piece was

composed and executed by Isaac Faust, of Strasburg, circa 1550. It may be said that the ornamental cartouches and much of the scrollwork are culled from François Briot, who worked at Montbeliard, in Eastern France, from 1550 to (?) 1615.

We have refrained from reproducing here Briot's most famous work—his *Temperantia* dish—because it may be seen in nearly every handbook on pewter. Briot was one of the greatest artists of his time, and it is hardly permissible to call him a pewterer. How his work was copied by Faust, of Strasburg, and

"DECORATED" OR "SHOW" PEWTER



Fig. IX. A FRENCH PEWTER EWER

In the "Clemens" Collection

by the Swiss, Enderlein, at Nuremberg, has also been told and retold. We will, therefore, content ourselves by adding that copying his work was considered in the nature of a compliment at the time, and, far from being deemed a despicable act, was taken as proof of consummate mastership on the part of the copier—the consummation of his discipleship and the starting-point of his own personal development of mastership.

From the foregoing we have learned to distinguish between high and low (or flat) relief, and have seen how popular the arabesque motif was. Much progress was made by the

technical trick of etching low relief, in negative, into iron moulds, a method already practised by armourers and probably adopted from them by the pewterers. When an etched mould was used the resulting ornament was quite flat and soft of outline.

The small and rare casket from the Ruhmann collection, 5 in. by 2½ in. by 2¼ in., shown in Fig. XI, very clearly shows this soft irregularity, faintly suggestive of certain woodcuts of the period. The Germans call this technique *Holzstock Manier*, but the inference drawn by some people—that wooden moulds were used for this class of pewter—is not warranted by facts,



Fig. X. A COVERED TANKARD
In the Collection of Mr. Fritz Bertram, of Chemnitz



Fig. XI. A RARE CASKET
In the Collection of Dr. Karl Ruhmann

though, so far as our knowledge goes, not one of the etched moulds is preserved to the present day.

The pair of arabesque ornamented candlesticks illustrated in Fig. XII are items of the greatest rarity and interest. They were made in 1588 by the German pewterer, Matthias Bachmann, of Memmingen, and are some 7½ in. high. Very elegant and graceful, the date may be distinguished among the scrollwork of the bases.

(To be continued).

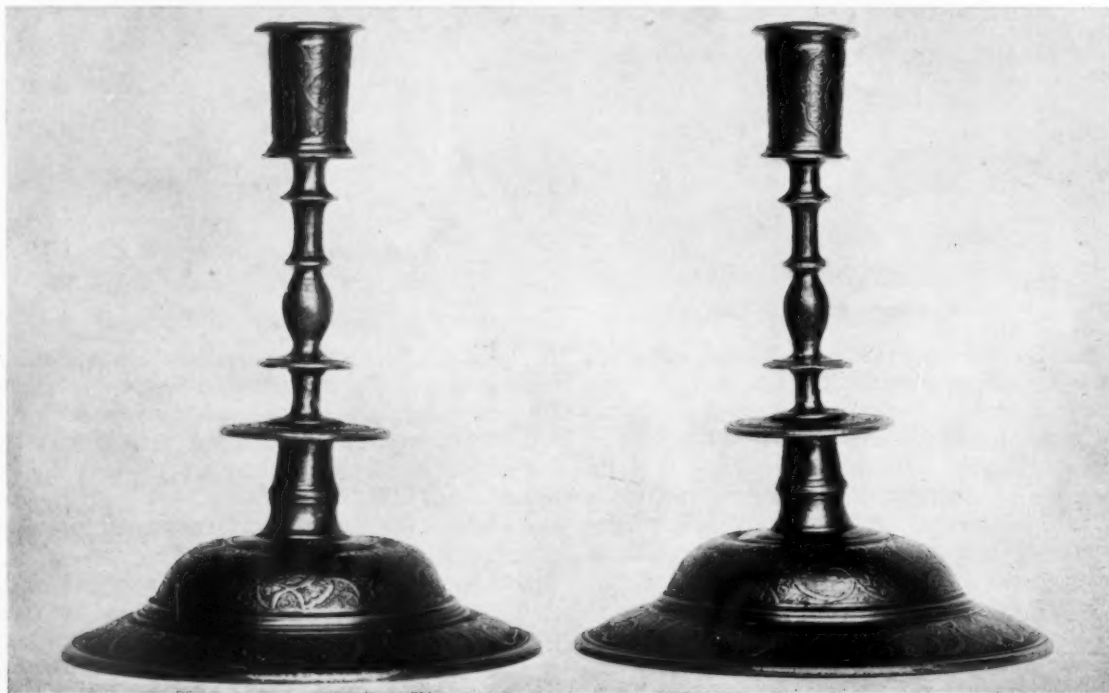


Fig. XII. A PAIR OF ORNAMENTED CANDLESTICKS
In the Collection of Mr. Fritz Bertram of Chemnitz

Made in 1588 by Matthias Bachmann, of Memmingen

FRANCIS BARLOW: HIS COUNTRY LIFE AND FIELD SPORTS

BY WALTER SHAW SPARROW



THE SOUTHERN HOUNDS

In the Earl of Onslow's collection at Clandon Park.

Decorative painting by Francis Barlow
4 ft. 3 in. by 12 ft.

HE lived through a very memorable span of English history, extending from early events in the tragedy of Charles I, on and on into Queen Anne's period. A copy of his burial certificate, duly stamped and attested, that I obtained at St. Margaret's Church in Westminster, Middlesex, proves that Barlow's funeral was on August 11th, 1704, nine days after Marlborough's victory at Blenheim. As for the date of his birth, I have tried vainly to confirm it; an old tradition speaks of 1626, the year of Lord Bacon's death, and a year later than the accession of Charles I. Perhaps the date may have been a little earlier, but not later, I believe, as original etchings by Barlow, spirited and imaginative, were made for Benlowes' "Theophila," published in 1652; and he was fortunate enough to win fame in London as a painter before the close of the Commonwealth, though opposed by the Civil War and its consequences, and also by the fact that patrons of art in England, then and later, gave their heartiest encouragement usually to foreign painters, etchers and engravers.

Early in his career, according to Richard Symonds, a contemporary, Barlow lived near The Drum, an inn in Drury Lane; and there he may have been when he received a visit from John Evelyn, on February 19th, 1656. Evelyn was accompanied by a clergyman of note, Dr. Wilkins, later bishop of Chester, who had married Cromwell's sister, and whose influence had helped to protect the universities from the fool-fury of Puritan iconoclasts. To be visited by Wilkins and Evelyn was a Royalist feather in Barlow's hat. The trio must have talked about many topical things; but Evelyn, afterwards, made only a curt, starveling note in his diary: "Went with Dr. Wilkins to see Barlow, the famous painter of fowls, beasts, and birds."

Barlow, then, was famous in his thirtieth year, if we accept 1626 as the date of his birth; somewhere in Lincolnshire, says another old tradition, which was chronicled in the notebooks written by George Vertue, engraver and friendly researcher (1684-1756). Still, if Barlow's native county was really Lincolnshire, I think

he was brought to London in his early boyhood, because, on the title-page of a book of birds, *Multæ et diversæ Avium Species*, he described himself as *Anglum Artis pingendi celleberremæ, Philosmusum, Indigenam Londinensem*: a celebrated English painter, a lover of the Muses, and a native of London.

English he remained, as frankly English as Bunyan, but differently so, his candour having a sylvan intimacy of good-fellowship, free and fresh and heartening, akin to the atmosphere of Walton in "The Compleat Angler," the best idyll in prose of old English country life.

Being thorough in his devotion to "country contents," Barlow became genuinely an English pioneer, perceptive and versatile. There was innovation in his happy and vagrant attitude towards natural history; in his true and eager handling of English landscapes; in realistic glimpses that he gave of cottage farms and rustic affairs; and also, of course, in his rambling fondness for many field sports and their customs. To love what remains of Barlow's production, in etched prints and in drawings and oil-pictures, is to be at ease with him in his own times. England's population was then very small; her harvests and her flocks and herds awaited many great improvements, that the next century would carry through; and field sports and games were to acrid Puritans almost as wicked as war and battles were to George Fox and William Penn, the leading Quakers. Art either liberates or fetters; so let us welcome in Barlow the bravery of pathfinding.

When Queen Anne came to the throne the population of England was only five and a half millions; hence the number of persons with spare money who were glad to support artists cannot have been large, except in the buying of prints. As a rule, also, fashions in art dallied much too busily with foreign producers, mainly painters. England has loved to be as a petting mother to foreign artists and as a wayward mother-in-law to her own, unless they have offered her ideas and styles having a Continental origin.

Sometimes even a foreigner of genius was allowed to die in penury like Hollar, who etched some memorable



COURSING A HARE

In Mr. Norman D. Lupton's collection. 11½ in. by 8 in.

plates after Barlow, and whose funeral in the same graveyard preceded Barlow's by twenty-seven years. According to George Vertue, Barlow also died poor, though he had been aided in his long career by an important sum of money bequeathed by a friend. Still, evidence from facts must be added to hearsay from Vertue; so I note that Barlow in 1703, a year before his death, got money enough somehow to bring out the third edition of his polyglot "Æsop's Fables," enriched with 112 fable etchings by himself, and with thirty-one folio plates on Æsop's life etched from Barlow's designs mainly by Thomas Dudley, pupil of Hollar. The title-page said: "Printed by R. Newcomb for Francis Barlow. . . ." Either the old artist had some money of his own left, or he paid Newcomb with subscriptions collected from his friends. But the edition may have failed to pay a profit, causing Barlow to sink into poverty as George Vertue believed. If this happened, he was not buried as a person of no distinction, for the parish clerk at St. Margaret's, Westminster, on August 11th in 1704, knew him as an artist of note, "Mr. Fra: Barlow, Limner. . . ." Not a word was said about art by a parish clerk after Stubbs was put to rest in the churchyard of St. Marylebone: "George Stubbs, Esq., buried 18 July, 1806. . . ."

That Barlow was neglected soon after his death is certain; and then through more than 200 years he remained forsaken, only a student here and there knowing

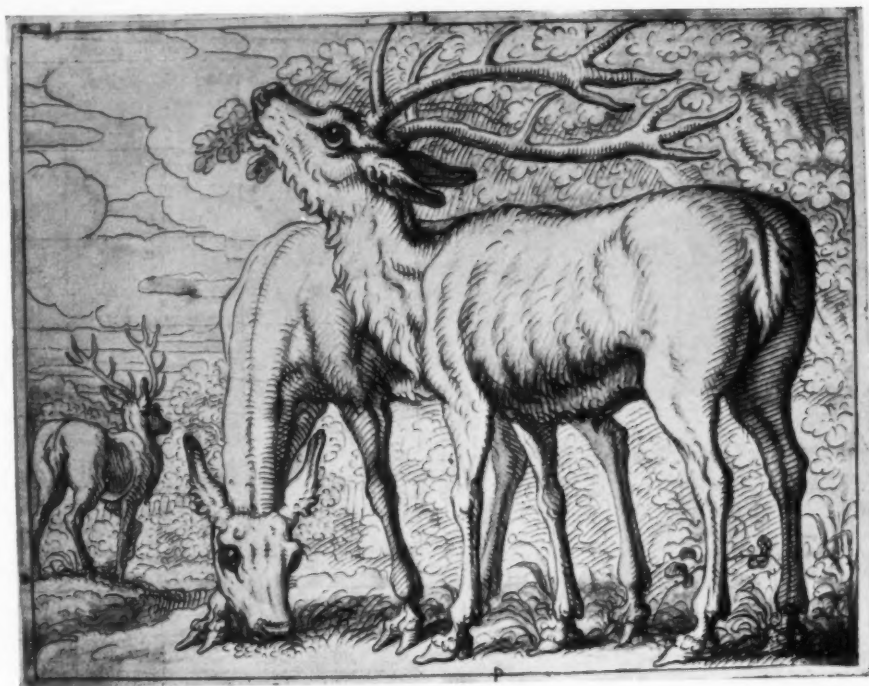
anything at all about his animals and birds, his country-sides and field sports. During the long period of neglect his drawings became very scarce, and a great many of his pictures perished. To-day, happily, a good many students are being busy with the relics of Barlow's life and art. Sir Robert Witt is one, and others are Mr. Paul Oppé and Mr. L. G. Duke. I became a devotee twelve years ago, and I illustrated the results of my research partly in "British Sporting Artists" (1922), partly in "A Book of British Etching, from Barlow to Seymour Haden" (1926).

One of my painter's most notable canvases, "The Southern Hounds," 12 ft. long by 4 ft. 3 in. high, animated and masterly in its decorative style, was seen in London for the first time in February, 1931, at a loan exhibition of sporting painters organized by Lord and Lady Allendale. It was lent by the Earl of Onslow, who inherited six paintings that Barlow made for the decoration of a spacious hall in a timber house at Pyrford, Surrey, a house no longer extant. It belonged to Mr. Denzil Onslow, a younger sportsman than Barlow, who owned a good estate exceedingly well stocked with game. On August 23rd, 1681, Denzil Onslow gave a wonderful feast to a numerous company, and John Evelyn was present, gaining news for his diary. The hall, he noted, was "adorned with paintings of fowl and huntings, etc., the work of Mr. Barlow, who is excellent in this kind from the life." After dinner, there was sport for Evelyn, in a spacious decoy of water-birds preserved by his host.



HAWKING PARTRIDGES AIDED BY TRAINED SPANIELS. In Sir Robert Witt's collection. 11½ in. by 8½ in.

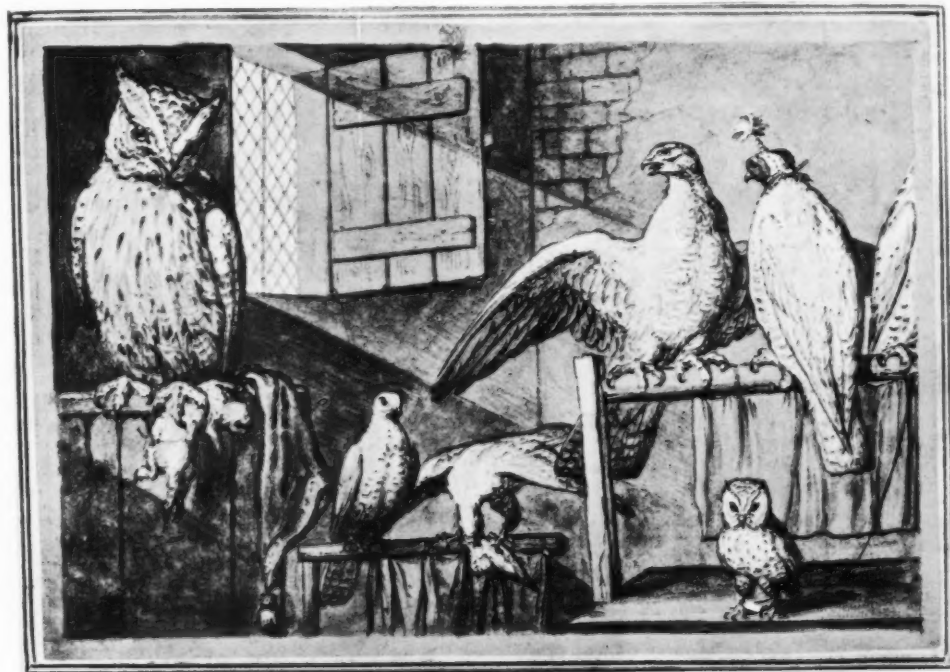
FRANCIS BARLOW: HIS COUNTRY LIFE AND FIELD SPORTS



TWO STAGS AND A HIND.

In the collection of Mr. Paul Oppé. 7½ in. by 9½ in.

By Francis Barlow



A STUDY OF OWLS AND HAWKS (Indian ink).

In Mr. Paul Oppé's collection. 5 in. by 7½ in.

By Francis Barlow



HUNTING HARES. (Pen and wash.) Etched by Hollar, 1671
In the Ashmolean Museum, Oxford

Barlow painted for the hall a decorative picture of the decoy, with many ducks and a heron alarmed into flight by a bird of prey. It is ample enough in size to be used like a panel of framed tapestry, for it measures 9 ft. 2 in. high by 13 ft. 3 in. long. There are two companion pieces of about the same dimensions, also by Barlow, "The Farm Yard at Pyrford," and a "Display of Fish in a Landscape, at Sunset, after a Day's Sport," dated 1667. The long and narrow painting of "The Southern Hounds," I assume, was hung in the hall above the fireplace.

A study for the hare in this decoration is now in Sir Robert Witt's collection; and some of the hounds reappear in a fine drawing that I illustrate here, and that belongs to the Ashmolean Museum. It implies that Barlow painted a variant, in which the hounds were attended by sportsmen, two of whom were on horseback.

To learn more and more about Barlow is to be more and more surprised by the diversity of his appeal—in birds and animals, in landscapes and sports, in some portraits and architecture also, and designs called classical. One drawing by Barlow at the Ashmolean, with animals in it, dated 1679, is a political cartoon. Three-fourths of the extant work are found in prints. As a rule I prefer his own lifeful etchings, but many good things were either etched or engraved from his designs by Faithorne,



OUTSIDE AN ENGLISH FARM IN CHARLES II REIGN
Victoria and Albert Museum. 7½ in. by 9½ in.

Hollar, Griffier, Francis Place, and many more contemporary artists. One cannot believe that he studied from life *all* the foreign animals and birds that he drew or etched. Sir Robert Witt has a signed and superb Barlow drawing—it is dated 1684—in which a young Indian, or white, rhinoceros thrusts his horn into an elephant not yet full grown. Whether Barlow ever studied from life a rhinoceros I cannot say; but I do know that a pamphlet newspaper called *The City Mercury*, on November 2nd in 1675, printed a trade advertisement headed THE ELEPHANT in order to attract Londoners



FRONTISPIECE DESIGN FOR AÆSOP'S FABLES
Designed and etched by F. Barlow. Published 1666

to "the White Horse Inn; over against Salisbury Court in Fleet Street." A fine elephant had been sent from East India to George Lord Berkeley, who had sold him "for two thousand pounds sterling," an enormous price in 1675. At the White Horse Inn this "Wonderful Beast," "this Famous Creature," could be seen by all classes, accommodation having been provided for the Nobility, Gentry and Commonalty.

Barlow was charmed by big size in animate life. Song birds attracted him less as models, for instance, but any species of larger birds delighted him, whether British or foreign. His enthusiasm in this part of his extant work ranges from ostriches and cassowaries to peafowl and turkeys, geese, poultry, pigeons, ducks of many breeds, swans and herons, teal, bitterns and snipe,

FRANCIS BARLOW: HIS COUNTRY LIFE AND FIELD SPORTS



TURKEY AND A COCK FIGHTING OUTSIDE A FARM.

In Sir Robert Witt's collection. Size 7½ in. by 11½ in.

Pen and wash drawing

woodcocks and lapwings, and many birds of prey. Barlow made much ado over the golden eagle; so I note that four old Barlow families have had eagles in their coats of arms, according to Thomas Robson's "British Herald," published in 1830.

Note, too, in this connection, that Barlow in 1665 and 1666, when he watched through the press the first edition of his "Æsop's Fables," had a place of business called The Golden Eagle, somewhere in New Street, near Shoe Lane. This fact he advertised on the sub-title page. The Great Fire broke out soon after the book was issued, destroying a portion of the edition; but the etched coppers were rescued, luckily.

His preliminary methods as an etcher can be seen very well at the British Museum, whose Print Room has many studies that Barlow made for his "Æsop's Fables." A few have an indented line around their contours, made with a stylo, showing how he transferred designs to his etching ground. The studies, coming from different periods in his early life, are rehearsals. Indeed, if you compare them with Barlow's etchings

you will find that his bitten lines are more expressive by far, as a rule.

To store up in prints a true history of the life and character that he observed among animals and birds and in country scenes, this was to Barlow as enthralling as it became to a later naturalist, Thomas Bewick; and in both artists we find a defective sympathy shown towards certain animals as well as birds. Barlow's lions, whether he drew them from life or from foreign pictures or engravings, are usually too heraldic. The best one is found in the Frontispiece that he designed and etched for "Æsop's Fables." Though he knew much about farm animals, he preferred foxes and wolves, wild boars and bears, and the dogs used in sports. Something in his temperament as a lover of natural history—we may call it intuitive sympathy—drew him closer to wild creatures than to sheep and cattle. But defects of a similar kind are present in all artist-naturalists; and not one of Barlow's immediate aftercomers—not Cradock and Charles Collins, not Seymour and Wootton—collected so much variety either from Nature or from English tastes.

ELEPHANT AND RHINOCEROS.

By Francis Barlow



8½ in. by 13 in.

In Sir Robert Witt's collection.

Dated 1684

THE TREASURES OF THE GUILDHALL.—III

BY E. BERESFORD CHANCELLOR



THE TWO FIGURES OF GOG AND MAGOG IN THE GREAT HALL

THE treasures of the Guildhall about which I have said something in two former articles, are such as, while being features of outstanding interest, happen, after all, not to be part and parcel of the structure in the same way as are those with which I deal here. The fact is the Guildhall, apart from the objects collected in it, is itself a treasure, and one which, although chiefly appealing to the antiquary and the archæologist, is not by any means without its attraction for the artist. Even the objects to be seen in the Museum largely consist of such portions of the older building on its site as have been preserved from various demolitions, or at least of such "finds" as have happened during the many excavations which have taken place within the jurisdiction of the civic authorities. Added to these we have here certain portions of the Guildhall itself which will repay careful study, together with some of those monuments to be found in the Great Hall, which, if not of first-rate artistic merit, have by their association with the memory of famous men, become objects of special interest to the visitor.

As a matter of fact, it is the Great Hall that forms the *clou* of the objects of intrinsic worth and interest here; and it is important to remember that although the entrance to it bears the sign-manual of Dance's pseudo-Gothic, yet the actual arch under which we pass is the original one erected somewhere between the years 1425 and 1430, although the seven stone images, mentioned by Stow as beautifying it, disappeared before Dance began his renovations.

When, in 1411, the structure was rebuilt, with its Great Hall, a number of people contributed to its beautification. Thus, its pavement of "hard stone of Purbeck" was the gift of Whittington's executors; the statues once gracing the porch of other generous donors. After the Great Fire, which seriously damaged its original roof, a temporary one was substituted by Sir Christopher Wren, and may be seen in the beautiful lithograph of the place which Boys produced in the year 1840. It was not till 1870 that the whole place was renovated and the present open timber roof designed, on very similar lines to the original one, by Sir Horace Jones, then architect to the Corporation. In this picture may be seen the two famous figures of Gog and Magog (their original names were Gogmagog and Corineus) about which all that is to be known is incorporated in Fairholt's little book on the subject, published in 1859. It is interesting to know that once the Great Hall, like that at Westminster, was full of stalls, and that the keeper of one of these, a bookseller named Boreman, published an account of the giants in 1741.

But although these weird figures are, for a variety of reasons, likely to attract the attention of the sightseers, it is the beauty of the architectural features which will appeal to the more artistically minded of them; while the monuments which give the place something of a cathedral air, are worthy of particular notice, if not for their artistic merit, at least for the great men they commemorate. Chatham, by the elder Bacon, with Burke's inscription on it; William Pitt, the younger, by Bubb, for which Canning wrote the epitaph; Nelson, by James Smith, on

BRITISH ART AT THE ROYAL ACADEMY



MISS CREWE

By Sir Joshua Reynolds, P.R.A.

Lent by The Marquess of Crewe



THE TREASURES OF THE GUILDHALL



THE CRYPT IN THE
GUILDHALL

which Sheridan's eulogy can be read; the Duke of Wellington, by Bell; and, perhaps, more famous than all, that of William Beckford, by Moore, because on it is inscribed in full the hortatory speech he made on a celebrated occasion to King George III, a speech, by the way, written for him by Horne Tooke.

In recent times various discoveries in the crypts have brought to light many interesting remains hitherto unknown or overlooked, and when we descend to their mysterious fastnesses, we seem to be suddenly carried back to the remote times of our budding history when, as now, the building was the outward and visible indication of those rights and privileges of the citizens, which the City Fathers have upheld throughout our annals.

But it is obviously impossible to say anything about the historic events that have occurred in a building in which it is only permissible here to note some of the more outstanding artistic and architectural features. One thing greets us as we enter, and links up those times significantly enough with our own, for set in the old wall, and as it were become part and parcel of it for ever, is the Memorial of those members of the staff of the Corporation who lost their lives in the Great War, and whose names are thus associated with the glory of earlier ones whose prowess in other directions is here commemorated.

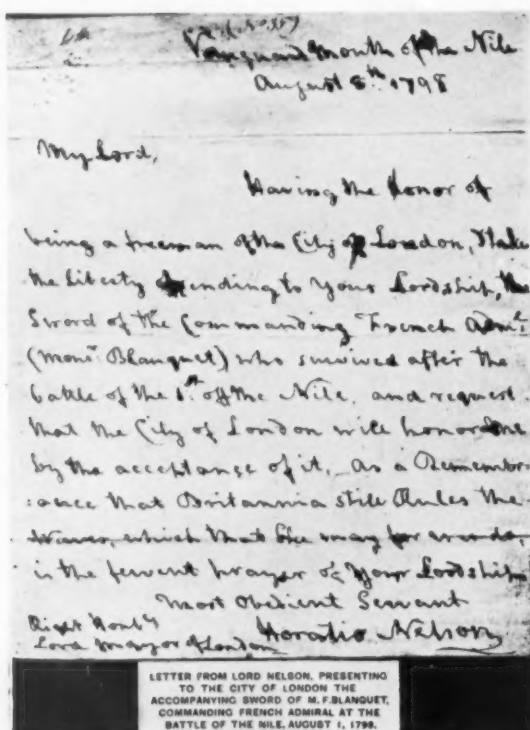
After the Great Hall with its monuments and its fine stained glass windows, many of which commemorate notable events in the city's annals, the Lobby, with which it communicates, is worth examining, for here are two vast canvases, besides other pictures, to which I have referred in my first article, and a number of busts of famous Victorian statesmen and other eminent people, among them one of Nelson, the work of Horace Walpole's friend, the Hon. Mrs. Damer. What will, however, chiefly interest the visitor is the great Council Chamber, for here it is that the conduct of the city's affairs is carried on. This Council Chamber is a relatively modern creation, dating from the 'eighties of the last century. It superseded



ROMAN PAVEMENT IN THE GUILDHALL

an earlier one which had been designed by George Dance, where the meetings of the Common Council were first held in 1777. This, in its turn, had succeeded one erected in 1614, which was destroyed by fire. Before then a chamber had been used for these purposes which dated from so far back as 1424.

Notable as have been the events associated with the present chamber, it is with its immediate predecessor that some of the most historic names of our later annals are connected, for it was in it that Nelson, Rodney, Hood, Duncan, Howe, William Pitt the Younger, Beresford, Wellington, Brougham, Peel, Colin Campbell, Outram, Russell, David Livingstone and Shaftesbury, besides others in many cases hardly less famous, have received the Honorary Freedom of the City, that guerdon of prowess in arms or in other forms of devotion to the country which must be among the proudest any warrior or statesman can earn.



The present chamber was designed by Sir Horace Jones, and is approached by a corridor in which are ranged a series of busts of distinguished men, one of the most interesting being that of Granville Sharp, executed in 1824 by Sir Francis Chantrey, not only because of the great work of that philanthropist and the fame of the sculptor who executed the bust, but because of the inscription at the back of the marble, which reads as follows: "Granville Sharp. To whom England owes the glorious verdict of her highest Court of Law, that the slave who sets his feet on British ground, becomes, at that instant, free."



THE BECKFORD MONUMENT

It is only by a guide-book account of the building, which is duodecagonal in design, that one could exhaust its notable contents, or tell with any degree of finality the tale of its varied interesting characteristics. How splendid it is when compared with Dance's earlier one can be seen by anyone visiting it and familiar with pictures of its predecessor. It is probably the most splendid "business room" in existence, and it links itself up with those great City Companies with which the annals of London are so closely allied, by the arms of the latter appearing in the lunettes above the stained-glass windows which partially surround it. The care with which the Corporation records the changes and notable events that have taken place there, is evidenced by the fact that on a pillar near the Lord Mayor's seat, appears an inscription which reads as follows: "On this site stood the Council Chamber (built 1614, vacated 1777, burnt 1786) wherein Charles I came to demand the surrender of the five Members of Parliament on the 5th January, 1641-2," a record placed there in 1890.

To the antiquary a still more attractive feature of the Guildhall is the Aldermen's Court Room, by far the most sumptuous apartment there. It was probably erected during the earlier portion of the seventeenth century, but having suffered considerably during the Great Fire of London, it was soon after restored, probably about 1670-80. With its splendid carvings and elaborate gilding it must always have been a magnificent room, but it was in 1727 when Sir James Thornhill executed the ceiling-painting and presented the Corporation with the picture surmounting the black marble chimney-piece, that a last and vivifying touch was given to its initial splendour. It would appear that Thornhill did the work *con amore*, for it is known that as a return for his labour the Corporation presented him with a gold cup of the value of £225.

Apart from its essential decorative beauty, there are various objects in this room which have from time to time added to its historic interest. Thus, when it was

THE TREASURES OF THE GUILDHALL

re-embellished in 1807, the arms of the Aldermen who had served as Lord Mayors were placed on shields let into the panelling, dominated by those of the Sovereign, over the chair; while in the windows are those of other prominent City Fathers from 1823, when these windows were remodelled, to 1885, when the glass being full, the series was continued in carved panels down to the present time.

The Museum attached to the Guildhall is an example of what such a feature should be. In many places of this kind to be found throughout the kingdom, although there may be a nucleus of objects specially associated with a particular city or town, there are too often many which have no particular connection with them, often being, indeed, objects beautiful or interesting (as the case may be) in themselves which benefactors have given or bequeathed, and which the recipients have not liked to refuse, although they are not infrequently such as may be found in a hundred other places. The Museum at the Guildhall, however, is restricted to objects which have a particular bearing on the structure, or which have a direct association with the city. Here, for instance, may be seen the wonderful Roman mosaic pavement which was unearthed in Bucklersbury; here are other hardly less important examples of mosaic dating from Roman days which have been found from time to time during excavations in Cheapside, Leadenhall Street, and other city areas. Nor is it only the relics of the Roman occupation, represented by statues and lamps, and the *disjecta membra*, some of them not without their pathos (for often they are such as bring back vividly the domestic life of those remote times), that are here; for the Museum is as rich in the remains of mediæval times; and, indeed, forms an adjunct to the history of the country, by emphasizing its more familiar side. Added to such things are those which gradually link them up with our own earlier days—objects, such as those London signs, which some of the older among us may have seen *in situ*, and which now repose in a sort of dignified retirement for the wonder, and sometimes the amusement, of succeeding ages. Here is the famous Boar's Head, from Eastcheap; and the Goose and Gridiron, from St. Paul's Churchyard; the Dolphin, from the old Royal Exchange; and the Bull and Mouth, from St. Martin's le Grand; things which recall the coaching days which Dickens described and Pollard and Shayer perpetuated in paint.

And when you have had your fill of such things you can again carry your mind back to the Middle Ages, by descending into those wondrous crypts dating from the earlier part of the fifteenth century, where amid the surrounding mediævalism you may see other Roman

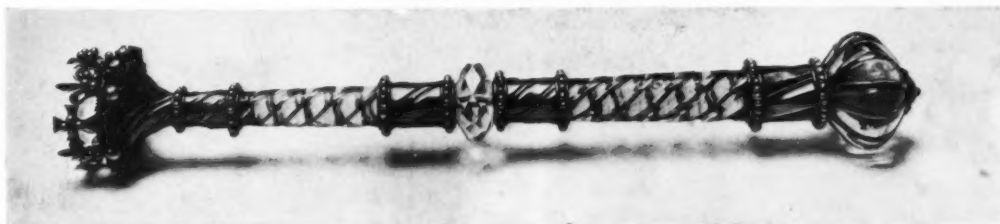


1. SECOND MAYORALTY SEAL, 1381
2. OBVERSE OF COMMON SEAL, 1225
3. REVERSE OF COMMON SEAL, 1539
4. NEW REVERSE OF SAME

remains, the white marble sarcophagus discovered at Clapton these sixty-odd years ago, stone coffins found near Fleet Lane and Bishopsgate Street, and fragments once embedded in the great wall which surrounded London and helped to keep it inviolate. It was not till 1910 that the remarkable subterranean apartment, known as Eastern Crypt, was thrown open to the public, with its magnificent vaulted ceiling supported by innumerable pillars and their carved bosses, among which appear certain armorial bearings said to be those of Edward the Confessor.

In the crypt is a glass case in which are preserved some of the original paving stones of the Great Hall; these are the stones for the payment of which Dick Whittington's executors made themselves responsible.

It need hardly be said that here I have been able to mention but a tithe of those treasures with which this historic building is filled; but I hope I have indicated sufficient to shew that among the famous and interesting landmarks of London the Guildhall takes a foremost place, whether we regard it as the seat of civic government or the shrine of events as memorable as they are innumerable.



THE MACE OR CITY SCEPTRE, date unknown, but the head probably XVth century work; the shaft may date back to Saxon times

A NOTE ON THE HANDWRITING OF MARIE ANTOINETTE

BY W. WESTLEY MANNING

SO much doubt has arisen in the minds of collectors concerning the authentic autographs of Marie Antoinette, Louis XVI, and his saintly sister Mme. Elisabeth, that a note on the subject may be welcome. It can hardly be disputed that the Queen was, to all intents and purposes, somewhat illiterate, at least in the French language. Her letters

On the other hand, those of merely domestic concern may be accepted as genuine, especially if unsigned; granted of course, that other essentials, such as the paper and ink, are correct. A forger has to earn his daily bread, and one can hardly conceive that he would have produced unsigned letters of this nature; there was no market for them. Letters of political tendency are in

*la plus jeune
fille d'Antoinette*

No. 1. July 12th, 1770

as Dauphine to her mother and brother, signed "Antoinette," were in an untidy *flowing* scrawl; the spelling and syntax almost negligible. Her hand and signature throughout her life varied, like Napoleon's, according to the mood of the moment, from very large to rather small; and her habit of squeezing her signature immediately after the text into the sheet of paper and sometimes overlapping the margin, is apparent in several letters between 1770 and 1792. She was unable, in addition, to keep her lines even approximately horizontal. But she rose to great heights, as Mr. Belloc says, in her last letter to Mme. Elisabeth. She generally omitted her signature when addressing near relations or intimates.

Ombra per due par lettre
Antoinette

No. 2. April 13th, 1773

Resulting from writing lessons in 1773-74, she adopted another hand, with every letter disjointed and separate, in contrast to her former flowing one.

The matter has been further complicated by the letters produced by Feuillet de Conches and Lescure, many of which were spurious, and by the employment of several *secrétaires de la main*, whose function was,

voire bonne Cousine
Marie Antoinette

No. 3. May 12th, 1774

frankly, to imitate her hand, and by a number of forged letters produced at her trial. Her letters of political interest therefore, should be regarded with caution.

Marie Antoinette

No. 4. November 16th, 1774

approuvé Marie Antoinette

No. 5. February 13th, 1779

another category, though, if unsigned, even in the Queen's lifetime, would only bring a trifling reward, for the onus of proof would be his. A very interesting example of her unsigned letters is one written in her large hand to her little son, the first Dauphin, remonstrating with him for disobedience to his tutor. The ink, obviously contemporary, had eaten through the paper in places; the paper had the Annonay watermark, probably about 1784-85, when the King and Queen were patronizing the Montgolfiers, who had a paper mill there. Moreover, it shows the Queen in an amiable and even admirable light, and there is no reason otherwise to doubt its authenticity. She addresses her boy as *mon ami*, not *mon fils* or *mon enfant*.

Monsieur Noël Charavay asserted that no genuine letters exist from Marie Antoinette to Mme. de Lamballe, though he admitted and reproduced one in his sale catalogue in January, 1905, an unsigned letter *à ma cousine la Princesse Louise*. He maintained also that she never used a *paraphe* or dash under her signature; a custom which may be fully accepted. Here again he was not quite consistent, for an autograph letter signed with a *paraphe* sold in New York in 1926 was accompanied by his written guarantee!

payez
Marie Antoinette

No. 6. December 30th, 1785

Frequently documents are signed twice "Marie Antoinette," one being by her *secrétaire de la main*. If the document were of sufficient importance the Queen signed it herself in addition; hence the two signatures.

A NOTE ON THE HANDWRITING OF MARIE ANTOINETTE

One has seen letters written and signed by the Queen with autograph postscripts signed by Louis XVI and Mme. Elisabeth, which rightly come under Charavay's ban as forgeries; one of these is reproduced in Geigy's "Handbook of Facsimiles."

autograph letter signed reappeared in the Fatio sale in Paris. All these came probably from the same atelier.

The facsimiles are from *Contrats de Mariage* and letters and documents not previously reproduced. The first two are taken from letters to her mother, 1770 and

payez
marie antoinette

No. 7. December 31st, 1788

payez
Marie Antoinette

No. 9. December 31st, 1785

In Charavay's brochure "L'Amateur d'Autographes, Avril 1914," the facsimiles are mostly, if not all, taken from *Contrats de Mariage* witnessed by the King and Queen. These are, of course, authentic, but they do not rule out the large number of official documents such as are to be found in the Public Record Office, and in private hands here and elsewhere; though, generally speaking, the Queen took particular pains in appending her signature to a *contrat*, a point not to be lost sight of in comparing her signatures.

1773, in the Staats Archiv., Vienna, and show her tendency to leave insufficient space for her signature; in another of about 1774 the two final letters are missing through overlapping the margin of the paper. The same failing reappears in the signature of 1792.

plus parlé, Marie antoinette

No. 10. 1792

payez
marie antoinette

No. 8. April 1st, 1786

Marie Antoinette

No. 11. 1790

Of Louis XVI there are numerous forgeries, apart from documents signed by his *secrétaires de la main*, which are sometimes accepted erroneously as autograph. He wrote in a small neat hand with a large and bold signature.

Note should be made of the variation in size of examples 6 and 9, written on following days. No. 11 is the usual forgery.

Mme. Elisabeth is so rare that two genuine examples are given in the plate of facsimiles. Even the Musée Carnavalet exhibits an extremely doubtful one. Five letters of hers were in the Morrison Collection, and an

There is a certain amount of literature on the subject, but the best and most comprehensive is the rare book, "Lettres de Marie Antoinette," par Maxime de la Rocheterie et le Marquis de Beaucourt, 2 vols., 8vo., Paris, 1895. But even these diligent searchers have failed to locate a good number of authentic letters.

Elisabeth Marie Antoinette Philippine

No. 12. November, 1774

je recommande a Monsieur de Brieux la demande
de Brieux toujours Elisabeth

No. 13. 1786

BOOK REVIEWS

FLORILÈGE DE POÉSIE COSMIQUE. THÉO VARLET.
(Mercure Universel). 15 frs.

J'ai compris qu'un instant de ma vie consciente
Vaut plus qu'un hosanna futur d'humanité.
T. V.

To have published in the space of twenty-eight years eight volumes of poetry, twelve volumes of prose, and thirty volumes of translation, is a literary baggage of which any writer might be proud. We cannot afford to ignore the works of Théo Varlet.

From the days of his adolescence Varlet, born under a northern sky, hailed the clarion call of independence and a pagan adoration of Beauty. Freeing himself from the aggressive influence of town life and the literary circles of Lille, the young poet retired to the North Sea coast, there to read and dream and to conquer the Universe by an intensified knowledge of life—not humdrum life, but life as understood and sublimated by a poet, and by exalting his personality to the realms of the infinite. From there he published his first plaquette of verse, "Heures de Rêve," in 1898, at the age of twenty, wherein we discover a mind that is bent on being nonconformist, whose intellect has already grasped the truth of limited space, whose soul is aware of its Universal affinities, and whose dream

... ira plus haut que l'espace et le temps,
Chercher dans l'Idéal la vie et la lumière!

Astonishingly prophetic. For besides his literary achievements Varlet is also an amateur-savant and spends many an evening studying astronomy outside his little "Tramp's Cottage" on the pine-clad hills above Cassis-sur-Mer. Here Varlet retires for the autumn and winter to renovate his being in the azure and the sunshine, only returning to the "Christian" and "fog-bound" north in the summer. This geographical transposition lends itself to contrasting treatment in many of his poems.

Théo Varlet is a striking example of what can be achieved by a hard-working genius. This alone would win immortality for him. Diligent, conscientious, meticulous—are mottoes for the standard of work which he endeavours to live up to. English letters owe him a debt of gratitude for the high quality of his translations of Stevenson and Kipling. His anticipatory scientific novels—mostly of planetary latitude are more technically scientific than a Jules Verne, and can rival in imagination with an H. G. Wells. His short stories and essays are models of style and bristle with a philosophy based on rational individualism, brilliantly alive with vital energy.

In all his literary work it is as a poet that Varlet means to live his life on this earth; and had we to dispense with all but one branch of this output, we could ill afford to do without his poetry. Life, for him, is a marvellous adventure worth living only by virtue of living it up to the *nth* power of one's faculties.

"Tout connaître, avoir tout senti, pour pouvoir tout exprimer" to the best of his literary ability. This is his life-purpose. And with astonishing sincerity he reveals his experiences to us throughout his volumes of verse.

His poems might be classified into three groups: sensorial and plastic, ideo-plastic, and scientific. In the first group Varlet displays a keen sense of observation and that affinity with Nature beloved of the classics. The rhythm of his verse vibrates and flashes:

Midi. Toute la mer de lumière crépite.
Mais, massif, fracassant les rails d'un galop rude,
Le rapide—ô sifflet affolé de départ!—
A décoché mon cœur farouche vers le Sud. . . .

The colour of his verbal pictures are harmoniously worked into the mosaic of the poem:

Aux pointes des cyprès l'éternel outremer
Est plus pur que l'azur des ciels Angelico. . . .

In the second group Varlet pursues his quest for Absolute Beauty. His thirst for solving the Unknown led him to investigate the "Beyond" of an artificial paradise:

O lampe, feu sacré de l'unique Sagesse.
Et ta chair
Épuisant mon désir, ô vierge éternité,
Je prodigue, maître des joies cosmogoniques,
À tes champs altérés de semailles stellaires,
Le sublime pollen de ma divinité. . . .

The poet, believing in a pre-natal existence, constantly revives the various metamorphic changes of his personality. Some may be purely mythological such as when bathing in the Mediterranean waters:

Et je pourchasse entre deux eaux la fuite vaine
Triton cambré déroulant ses volutes—
De nos sœurs transparentes et bleues, les Sirènes.

He is himself Marcus Antonius, confronting Cleopatra, in one of the dreams of his artificial paradise:

C'est ton Visage! et l'heure immense! . . . et la Galère!

In face of every disappointment Varlet remains true to his faith in the power of man's brain. Science will ultimately break down the problematic partition:

Je te conquiers, ô Fille antique du Soleil!
Chair,
Mon ivresse de faune affolé de lumière
Caresse, à tes contours fauve-ondulants, la mer;
O Terre, Chair essentielle, je te baise,
Et t'infuse, ébloui de cosmiques genèses
Tout le ruissellement nuptial du Soleil.

Supreme Possession.

In the third category we can place Varlet's scientific and philosophical poems. Meditations on Life and Death; the philosophies of Kant and Spinoza (Varlet has a predilection for the venerable ascetic of Amsterdam, and has devoted a poem of 300 lines to his memory); his biological reflections, aided by the microscope as the poet investigates some portion of vegetable tissue, exasperated by his inability to pierce the final walls of the inexplicable, but fervently worshipful as he unravels some of the beauties and mysteries before him:

O fleur! O Vie! parfum sur ma table des veilles
Brûlées par cette soif tragique du Savoir—
... O Vie,
... N'est-il donc pas en toi,
Dans ta vérité nue et Virginal, ô fleur,
N'est-il donc pas en nous, à d'autres profondeurs,
Un autre Mot, es. entiel, du grand Secret?

And finally his "Florilège de Poésie Cosmique"—recapitulating some of the earlier philosophical poems, and terminating with excerpts from "Ad Astra"—a series of astronomical and astronautic sonnets. Astronautic—yes . . . because Varlet is firmly convinced

BOOK REVIEWS

of the possibility (not in his time, alas!) of reaching the planets via the ether. In an admirably out-spoken preface, taking the form of a dialogue between himself and his *alter ego*, Varlet vindicates his rights of priority in having been the first to introduce the cosmic theme into French poetry: "Mais, dès 1900, l'aspect nouveau du monde était perceptible aux esprits en avance sur leur temps. . . . Et j'étais de ceux-là."

"L'énorme poésie de la science, toute l'aventure qu'elle nous livre, je la voyais déjà, je rêvais d'en exploiter les thèmes encore vierges, en remplacement des antiques rengaines chères aux fabricateurs de vers enfoncés dans le trop-humaine."

He also defends himself against the Grundys of the world, who can only see in him an atheistic and barbarian recluse: "O Dieu de Sirius et des Univers-Iles! Parce que je te cherche, depuis près de 40 ans, dans la sincérité de mon cœur et de mon âme; parce que je te cherche parmi les astres de l'Infini dans les bêtes et les plantes de la terre, à travers la connaissance humaine et non en adoptant les faciles solutions toutes faites, je suis un athée, et donc capable de tous les crimes. . . ."

Bravo, Varlet!

Whatever the scope of Varlet's cosmic mind as it radiates over the ether, we know that the poet is trying to live in tune with the pace of his age and to reconcile the relation of his Being with the scheme of the Universe. Despite a definitely agnostic pessimism, we are relieved to find Varlet believing, in the second sonnet of "Plurality," as he studies the Heavens through his telescope, that he is convinced of the immortality of his mind as it flashes over the ether to kindle minds in other skies:

PLURALITÉ

Contre la solitude assurant leurs néants,
Les hommes de ce globe, atomes éperdus,
Se serrent sous la voûte en lumières des rues
Pour fuir l'effroi désert de l'Infini béant,
Mais c'est aux cœurs humains qu'elle est, la solitude,
Et la divinité peuple les cieus géants!
Mon espoir dans la nuit luit, ô mondes vivants,
Et se dédie, éclair, à votre multitude.
Périssse ma mémoire, et périssse la terre!
Sur les ondes mystérieuses de l'Ether
Le désir immortel de ce soir est enté:
De soleil en soleil il irradiera, vers
Les esprits mes jumeaux des autres univers,
A tout jamais présent parmi le Ciel panthée.

All the poems in this plaquette strike a remarkably original note. Varlet deplors our common ignorance of the solar systems and proclaims that the cosmic era is now open to science. These poems are a testimony to the highly intellectual comprehension of man's mind, his triumph over matter. Varlet's work will live as the most powerfully lyric and intellectual manifestation in the poetry and prose of this age.

MALCOLM McLAREN.

NOTE.—Varlet has a scientific and philosophical document at present in the press, entitled: "Le Nouvel Univers Astronomique."

CANTERBURY CATHEDRAL CHRONICLE, No. 16, October, 1933, Centenary Number. 16 pp. + 4 plates. (Published quarterly by the Friends of Canterbury). 3d.

This small but excellently edited and produced quarterly, published by the Friends of Canterbury, is a growing encyclopædia of the cathedral's history and art. The October number contains a fine illustration of a portion of the XVth century royal window which has recently been carefully renovated. It depicts the kneeling

figure of Richard, Duke of York, one of the ill-fated princes murdered in the Tower in 1483. Behind the young prince, in eight rows one above the other, are fetterlocks, unclasped, each enclosing a falcon with wings displayed. This was the badge of Richard's house.

Another plate shows two of eight trefoils, containing figures carved in relief, which adorn the canopy of the black marble tomb of Archbishop Meopham, who died on October 12th, 1333. Mr. C. J. P. Cave, who is responsible for the photograph, has expressed the view that the sculptures represent apostles and prophets. They are closely related in character to the "Doctors of the Church," carved on the doorway of Rochester chapter house.

Another plate shows Meopham's tomb and canopy, seen from within St. Anselm's Chapel, which it separates from the south choir aisle. Although the figures are seated at desks they are full of life and vigour. Their sculptor is unknown; but he was certainly a master of genuine ability.

This issue of the chronicle is called the centenary number in honour of Meopham of whose death it is the sixth, and of William Laud, of whose translation to the Archbishopric on September 19th, 1633, it was this year the third centenary.

A fourth plate is from a remarkable photograph, also by Mr. Cave, of a beautiful shield on the ceiling of the central tower of Winchester Cathedral, bearing the arms of the see of Canterbury impaling those of Laud. Mention might here be made of the debt owed by all lovers of mediæval art to Mr. Cave for the many magnificent series of photographs he has taken of roof bosses and other out-of-the-way carvings in our cathedrals and abbey churches. Many of these are really fine works; but until the skill and patience of Mr. Cave brought them to earth with his telescopic camera and searchlight, their very existence had often been forgotten.

J. G. N.

SULGRAVE MANOR AND THE WASHINGTONS. By H. CLIFFORD SMITH, F.S.A., with an introduction by The Viscount Lee of Fareham. Illustrated. (London: Jonathan Cape, Ltd.) 15s.

There are occasions when a reviewer, sitting at his desk reading a recent book, finds his thoughts wandering to his pipe and favourite armchair; that particular book he places aside and carries home to enjoy at leisure by his fireside. And this reviewer confesses to such a pleasure from reading "Sulgrave Manor and the Washingtons," not as a "job of work," but to gain a real insight into the romantic history which Mr. H. Clifford Smith has given us as a result of his unremitting labour in searching for authentic data concerning the home of the ancestors of the first President of the United States. In the words of Lord Lee of Fareham, expressed in the introduction he has written to this work: "Here at last we have a book for which all who are interested in the more intimate and romantic aspects of Anglo-American history have been waiting and, for the first time, we can read an authoritative . . . account of the English home of George Washington's ancestors."

In view of the fact that the parish registers of Sulgrave, dating before 1659, were destroyed by fire, the finding of other, scattered, documents relating to the Washingtons was an undertaking which most writers would have

hesitated to approach. Mr. Clifford Smith, however, is made of sterner stuff, and the outcome of his researches is one well worthy of the close application he must have given to preparing the material for this book. He discovered that, at the time of the Domesday Survey in 1086, Sulgrave was one large manor owned by Ghilo de Pinkeney, the estate later being divided into several manors by what was known as sub-infeudation. One of these portions, generally referred to as Elington Manor, was in about 1359, conveyed by William de Elington to John de Stotesbury. When the direct line of the Stotesburys died out some two centuries later the estate passed to Thomas Leeson, and, later, to a grandson of Lawrence Washington. The author also refers to an undated rental in Latin made in 1538 for Henry VIII after the Dissolution, from which it is apparent that Lawrence Washington had been granted the lease of a house in Sulgrave by the Priory of St. Andrew.

Pedigrees of the ancestors of Lawrence Washington and of the Washingtons of Sulgrave and Virginia have been included by the author, though he admits that the ancestry of Lawrence Washington has been traced somewhat perfunctorily, because of certain remaining obscurities. For it is a fact that while many writers have devoted much time to searching for reliable data concerning the genealogy of the first President of the United States, so far most of the results have given rise to disputes and arguments. One of the first pedigrees of Washington was compiled by Sir Isaac Heard, Garter King-of-Arms, in 1791, a copy of which was sent to George Washington, who, when acknowledging the copy, sent certain additional information concerning his family in America; incidentally, he mentioned in his letter that it was a subject to which he had paid scant attention. Another letter, written by him in 1799 to Freiherr (Baron) von Washington, of Munich, reads: "There can be but little doubt, sir, of our descending from the same stock, as the branches of it proceeded from the same country; at what time your ancestors left England is not mentioned; mine came to America nearly 150 years ago."

Although this is a historical work, and one representing a highly important contribution to American Colonial records, the author has set before us the rewards from his indefatigable labours an essentially human document free from any suggestion of pedagogy; and the readers who will come to know this book will be grateful to him for his references to those early traditions which bring a pleasant touch of romance to otherwise possibly prosaic facts. He mentions, for example, the relationship supposed to exist between the national flag of the United States and the heraldic arms adopted by a branch of the Wessington (Washington) family in the XIIIth century. This branch was represented by the family of William de Wessington, who owned an estate at Helton Flechan, Westmoreland, and whose arms were the two bars and three mullets (stars and stripes), which were the armorial bearings of the First President of the United States. Similarly, when describing the huge fireplaces which were discovered during the restoration in the Great Hall and Great Chamber of Sulgrave Manor, he pauses to touch upon the once common practice of making small boys climb up inside the flues to clean them of soot.

In the chapters dealing with the several parts of the Manor House and the garden the reader might almost imagine he is being conducted unhurriedly through the old house and grounds, the while his fully informed guide points out innumerable details that would have escaped notice. Nor is it difficult to realise that Mr. Clifford Smith was called upon to spend no inconsiderable amount of time examining and noting the structural features marking the various parts of the house which have been built at different times. And it is no more difficult to visualize the immense task which faced the committee responsible for the original purchase of Sulgrave Manor, in 1914, and for collecting the funds necessary for its restoration. For at that time it was, as Lord Lee aptly describes it, "the derelict home of the Washingtons." And as this present history records, it is a lasting monument to Anglo-American co-operation, that this formerly dilapidated house has now resumed all its one-time dignity; the several rooms have been refurnished in a manner to reproduce them as near as may be to show us moderns what they were in earlier times; and the gardens have again taken on all their erstwhile natural beauty.

Chapter VII, which deals with the Porch, the Screens, and the Great Hall, includes an interesting description of six heraldic glass panels in the windows of the Great Hall. These represent the coats of arms of Lawrence Washington, the builder of the Manor House; his father; his grandfather; his sons, Robert and Lawrence; and his grandson, Lawrence; five of these being direct ancestors of George Washington, the first President of the United States. The Washington arms—bars and mullets—were also carved on the spandrels of the stone arch of the porch, added by Lawrence Washington, after he had completed the original Tudor part of the Manor House, about 1560. Unfortunately, the left spandrel, being of somewhat softer stone, is split and the surface so flaked away that only one of the mullets and one bar are now visible. Writing of these shields in 1789, Jeremiah Henn, in his "History of Sulgrave," says, "one . . . has the crescent for difference," the crescent denoting descent from a second son, but no trace of the crescent has been found.

In addition to its value as a historic record, the book contains much that will appeal to students of early English architecture; to quote from Lord Lee's introduction, "Even for the professional architect, Mr. Clifford Smith's careful analysis of the structural vicissitudes through which the house has passed is a mine of technical information and disposes once and for all of many legends and misconceptions." At the same time, the author has been careful to explain such technical terms as might possibly be unfamiliar to the lay reader; also, he has included among the numerous illustrations, several excellent architectural plans and freehand drawings which were prepared by Mr. Arthur Gerrard. The plans being: The ground and first floor of the Manor House; section through the fireplace flues; sectional view of the timber work of the Great Hall and Great Chamber; the garden and orchard; and others. There are six appendices in which the names of those who subscribed to the several funds are given, and the volume closes with a comprehensive bibliography and a carefully prepared index, which a book of this character demands, but which so many reference books lack. E.W.

BOOK REVIEWS

FLORENTINE NIGHTS. By HEINRICH HEINE. Translated and illustrated by FREDERICK CARTER. 8s. 6d. net. (London: Gerald Howe.)

In fulfilment of a long cherished desire Mr. Frederick Carter has at length brought forth his own version of Heine's autobiographical novelette "Florentine Nights," which he has adorned with twenty-one delightful pen-and-ink drawings. We may refer to Heine's brilliant excursion in rhapsodical prose as an "autobiographical novelette" since there can be no doubt that it is an account of the writer's actual experiences (poetically embellished) met with during his wanderings prior to the year 1835, though it was not published till 1837, when it appeared in Vol. III of "The Salon." The story, or rather string of episodes, is a candle-lit fantasia told at the bedside of a young woman dying of consumption, and light and shadow, like life and death, play their quivering mystery dance throughout the piece. The actors are sunlight, moonlight, fire-light, lantern-light, footlights, and the light of all others that illuminates the imagination—the magic-lantern light of music. Out of the flickering reflections cast by these Mr. Carter has produced an admirable puppet show, conjured up with his expressive and sensitive pen—much as Paganini in the story used his bow as a wand to draw fantastic images from his violin. Mr. Carter is by temperament and gifts peculiarly fitted to the task of interpreting this book in pictures. Particularly happy, we think, is his drawing of the poet apostrophizing the "Night" of Michelangelo.

In an admirably written epilogue Mr. Carter has given us an exposition of the motives that led up to his undertaking and of his methods of interpretation, one of these being "presentation of a purposive selection of the more significant shapes" which the story suggested to him.

A hundred years since Heine wrote it, this precious fragment—with neither beginning nor end, yet complete in itself—reads as fresh and new as if just born of the poet's brain. To us it seems as perfect a fruit of the wedding of the romantic spirit and the classic form as has ever been brought forth. There is something here that is missing in Hugo's grandiose verbosity. To the latter's thunderous Niagara it is as the whispering at Tivoli by moonlight.

The book is scrupulously produced and is a delight to the eye.

H. G. F.

THE TRIBULATIONS OF A BARONET. By TIMOTHY EDEN. (London: Macmillan and Co.) 7s. 6d.

The title of this memoir followed by the author's name—Eden—must have recalled to many a mind vague recollections of some forty years ago when a famous artist squabbled with someone over a portrait (not a rare occurrence) which led to a lawsuit; and, as usual, had you asked any of your friends what it was all about, and who was in the right, you would have had a very faulty account of the affair. And so it is interesting to have now from the pen of Sir William Eden's son an obviously truthful and singularly impartial account of the quarrel and of the life and tribulations of his father, which reveals how almost inevitable was a misunderstanding between two such explosive temperaments as Whistler and his baronet patron. The chief interest of the book, however, is not in this quarrel and lawsuit, in which both combatants were at fault (Whistler

especially), but the memoir itself as a study of character, is of absorbing interest. The author, Sir Timothy Eden, paints a picture of his late father which from the start creates for the reader a vivid impression of a man of genius who, in spite of his great gifts, he has to admit never became famous.

"William Eden," says the author, "was an extraordinary man. If he had not been, there would be no excuse for this memoir, for he was not famous, save for one tiresome, rather ridiculous episode, when his name was dragged into the limelight through his association with a celebrated artist, he would never have been heard of by the public at all, and even that story is now forgotten. But it is not on the grounds of his quarrel with Whistler that any justification of this sketch can be attempted. It can be justified only by the personality of the subject, by his apparent failure rather than by his obvious achievements, by what he was and not what he did."

As an example of his versatile gifts, one may quote a passage from a letter to his young brother-in-law: "I hope before you leave to have taught you how to drive a team, how to shoot, how to box, how to paint and how to ride across a country." And he could do all these things supremely well, but could not control his temper, which all his life was ungovernable. That he could paint, one illustration of St. Paul's Cathedral in the book amply testifies. He could write, too, as his letters show, and that he has transmitted that gift to his son, the memoir also demonstrates.

T. L. H.

HENRI MATISSE. By GIOVANNI SCHEIWILLER. Sm. 8vo., pp. 24 + plates 30. (Milan: Ulrico Hoepli, 1933.) L. 10. Sewn.

The bibliographical notes to this short account of the work of Matisse number some 250 and are well up to date, including notices in *The Times* and *Apollo*. It is the third of the series of Modern Foreign Artists, and the illustrations are well chosen in order to present the different phases of the painter's activities. They are somewhat unequal, and it must be confessed that the less impressive are those which have had the most effect in moulding the efforts of the subsequent cubists.

AUDENZO SOFFICI. By GIOVANNI PAPINI. Sm. 8vo., pp. 16 + plates 30. (Milan: Ulrico Hoepli, 1933.) L. 10. Sewn.

This booklet is the twenty-fourth issue of Giovanni Scheiwiller's series "Ante Moderna Italiana," which serves very usefully in presenting the tendencies of Italian painting and sculpture of to-day. Soffici paints landscape and figure naturalistically if stylistically, and his incentive to style is seen in the several frankly post-impressionistic subjects allied with still-life. The artist was born in 1879 and studied in Florence and Paris. K.P.

THE ARTHUR RACKHAM FAIRY BOOK. (London: Harrap.) 8s. 6d. net.

All the stories in Arthur Rackham's Fairy Book are old favourites. As he says in the Preface, we should no doubt behave quite differently if Dick Whittington had not listened to the bells, and Beauty had not married her Beast. The old stories, delightfully re-told, are set off by eight beautiful colour plates and over fifty black and white illustrations in the text, all being reproductions of entirely new drawings by Mr. Rackham. His work is so well-known and appreciated that no further commendation is required for this charming gift book.

A SHORT HISTORY OF ENGLISH SCULPTURE. By ERIC G. UNDERWOOD. (London: Faber and Faber.) Cr. 8vo., pp. xiv + 192 + illus. 48. Cloth 10s. 6d.

Announced as a "first attempt to tell the complete story of English sculpture," this little book provides a cursory review of the authorities on the subject, together with a number of brief biographies of a considerable number of English artists in stone, marble and bronze. This is acceptable so far as the period ending with the XVIIIth century is concerned. The carry-over to the XIXth, however, weakens, and by the time that contemporary sculpture is reached, the treatment becomes disorganized and far from complete either as narrative, criticism or statement of fact. The Victorians are dealt with in two groups, classical and romantic; Alfred Stevens is separated from his proper developmental place and discussed in a separate chapter with Alfred Gilbert, whose work so fundamentally differs from that of Stevens. Stevens died in 1875; Gilbert is happily still with us, but his work marked the end of the XIXth century exposition of the plastic art and has no relation to that of to-day. Twentieth century sculpture is not a matter of classicism or decoration in its essence; it is the renaissance of glyptic, seen in the case of Dobson in a presentation which has elements of modelling as well as carving. A whole chapter is devoted to Frank Dobson, consisting mainly of Dobson's own ideas as set out in the memorable wireless talk, one of the most pungent as well as fervent statements made by any sculptor. A large part of the last chapter, entitled "To-day and To-morrow," is made up of transcripts from the writings of Eric Gill, and as such has certain if somewhat vague values. As a survey of the plastic and glyptic arts of to-day, however, this chapter is far from adequate, and more artists than one are allowed to be alive who have been dead for a year or two, to the considerable loss of the English school.

K. P.

THE ROMANCE OF TREASURE TROVE. By CHARLES R. BEARD. (London: Sampson Low, Marston & Co.) 10s. 6d. net.

The search for buried treasure has always had an irresistible attraction for everyone. Even the most stringent laws and the knowledge of dire penalties in store have not been able to stop it. Of course, such treasure is generally guarded by demons who have to be placated or scared away before the treasure can be found or taken. The blood of a screech-owl can be procured at most seasons of the year, but a feather from a swallow's tail and the fat of a man who has died in July are not always to be had. In this fascinating account of treasure hunting through many centuries, one of the most noticeable points is the fact that the buried treasure has scarcely ever been of benefit to the finder. Generally it has caused his death or, at any rate, been a source of trouble to him. It is curious how often treasures have been found by people who were ignorant of their value and destroyed what would have been of inestimable worth to archaeologists. Nothing could be more exasperating than the accounts of such destruction. We read of a gold figure of a horned man, which was probably a statue of Odin, found about sixty years ago in a bog in Scotland. The last fragment, a huge fist, was seen in 1919.

Abbeys and churches have, of course, always been favourite hunting grounds, and it seems likely that a great deal of monastic treasure may still be under the earth or in the water. Rhymes and legends of such hoards abound in many parts of the country.

Sometimes the presence of treasure has been indicated by the appearance of a ghost. One of the strangest instances of this kind preceded the discovery in 1833 of the so-called peytrel from Mold in the British Museum. In the author's opinion it is probably a corselet, since it was found wrapped round the bones of a man. We read a curious and tantalising story of a dream. A young officer in India dreamed that in a previous existence he and his men had buried a great treasure in a certain spot, and that he had written the details upon his shield. So vivid was the dream that he was able some time later to show the regimental chaplain what he had written. He was no classical scholar, but the chaplain found to his astonishment that the writing was in a dialect of ancient Greek. As the author remarks, one would expect even the most unimaginative person to do a little digging after such a dream, but this officer thought the whole affair was ridiculous. So a large treasure of booty captured by Alexander the Great may still be waiting to be unearthed.

Not all buried treasure is what it seems. In 1906 a man, while digging for clams in the mud of the river near Sutton Bridge, found a silver object which apparently bore the date 1162. It was at once called "King John's Loving Cup," but photographs published in the papers led to the discovery that it was the base of an ornamental oil-lamp. The supposed date proved to be the manufacturer's pattern number.

Mr. Ronald A. Coates contributes an Introduction and a chapter on Coins.

C. K. J.

NAVAL SONGS AND SEA BALLADS. Selected and illustrated by CECIL C. P. LAWSON, with an introduction by COMMANDER CHARLES N. ROBINSON, R.N. (1933. Peter Davies.) 15s.

The chief interest for us in this book is that these songs are accompanied by pictures, as Commander Robinson says they ought to be, and were in the olden days when sea songs had a power beyond modern imagination. The themes are of four categories: the history and exploits of the Navy, the neglect and hard usage of sailors, the seaman's life afloat and ashore, and, of course, the loves of Jack Tar. Every famous battle had its ballad, while now Jutland, the Falklands and Zeebrugge have to be satisfied with leading articles—and no pictures.

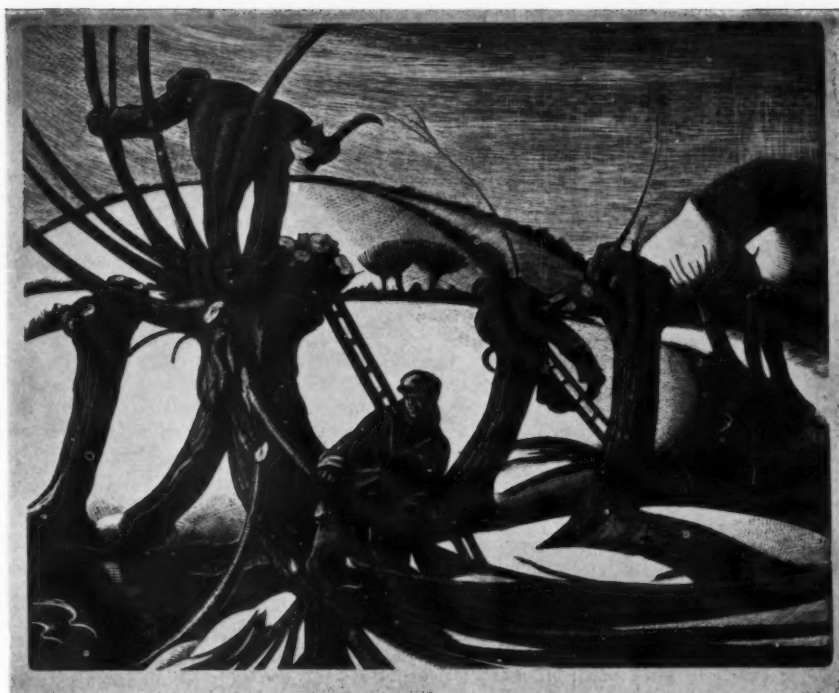
Mr. Lawson's drawings are excellent in design and spirit. He keeps well within the period of British oak and shuns the ironclad. There is boisterous humour and tragedy appropriate to the verses, and the style is that of the period to which the poem belongs.

W. L. H.

THE LIFE OF THE DEAD, by LAURA RIDING. (London: Arthur Barker.) 35s. net.

In the preface Laura Riding explains that she wrote her text in French first, "in order that the English might benefit from the limitation which French puts upon the poetic seriousness of words." The French version certainly reads more happily than the English, which is very

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LOPPING—FEBRUARY. THE FARMER'S YEAR
Written, illustrated and engraved by Clare Leighton (Collins)

heavy and unattractive, and often padded with words that make the reader wonder whether she calls English "her language." She has neither the delicate fancy nor the light touch requisite for such a subject. Her Romanzel, Mortjoy, Unidor and Amulette are not phantasies; they are only phantasms, and unpleasant phantasms at that.

If beautiful production were all that is necessary, the book would have remarkable success. The superb draughtsmanship of John Aldridge's ten full-page drawings, engraved on wood by R. J. Beedham, is a delight to the eye.

C. K. J.

PUBLIC LECTURES AT THE COURTAULD INSTITUTE DURING JANUARY 1934

Professor Emile Cammaerts: "Flemish Painting in the XVIth and XVIIth Centuries." Eight lectures. On Wednesdays, at 3 p.m., beginning January 24th. Fee £2 12s. 6d. Sir Eric Maclagan: "Italian Sculpture" (continued from Michaelmas term). January 9th, 11th, 16th, 18th, at 5.30 p.m. Professor Constable: "English Painting and English History." January 15th, at 5.30 p.m. Free. Mr. J. G. Mann: "English Sculpture." January 23rd and 25th, at 5.30 p.m. Free. Mr. A. F. Kendrick: "English Embroidery and Textiles." January 29th, at 5.30 p.m. Free. Mr. Stanley Cursiter: "Scottish Painting." January 30th and February 1st, at 5.30 p.m. Free. Entrance by ticket only, obtainable on application to the Director, Courtauld Institute, 20, Portman Square, W. 1.

THE FARMER'S YEAR: A Calendar of English Husbandry. Written and engraved by CLARE LEIGHTON. (Collins). 10s. 6d. net.

The publishers of this beautiful book are likely to be justified in predicting that its issue in this sumptuous form, at 10s. 6d., will add thousands to the present army of Miss Leighton's admirers. Those admirers will remember the artist's work interpreting Thomas Hardy in "The Return of the Native," but, in this new work, she appears for the first time not only as an artist and engraver, but also as a writer of lovely prose which gives to the book a sense of unity, resulting not only from the fact that all is done by one hand, but also because all is of equal quality.

This is not all, however, that strikes one about this book, for in addition to fine writing, splendid compositions and masterly wood engraving, one feels that the subject itself—English Husbandry—has been a matter of careful and loving study with the author.

This is not a book written by a tired, or retired, stockbroker or a week-end countryman—they usually revel in Spring and Summer only—but Miss Leighton delights to describe the Winter, and the work done in it, so keenly that you need to be near a bright fire, while reading it, if you are to escape its rigours.

The reduced illustration we publish is one of twelve wood engravings each 10 in. wide and each a little masterpiece. If you have a friend who loves bare trees in Winter, give him a copy of this book now.

T. L. H.

ENGLISH WATER-COLOURS. By LAURENCE BINYON, C.H., with a frontispiece in colour and twenty-four plates in photogravure. (London: A. & C. Black, Ltd.) 7s. 6d. net.

ENGLISH PAINTING. By R. H. WILENSKI. (London: Faber & Faber, Ltd.) 30s. net.

Such annual events as the Winter Exhibitions at Burlington House with their anticipated popularity cast their shadows before them in the shape of a quantity of *ad hoc* books, a type of specialist literature which is seldom preceded by long years of devoted specialist study. As a consequence these books usually deal with the history of their subjects on the basis of the personal preference and general opinions of their authors, who cover their ground not so much as professional surveyors than as tourists. The method has its advantages as well as its disadvantages. The advantage is that it makes for easier readability, the disadvantage is that it imposes upon the reader the obligation to further study if he is to arrive at a just appreciation of the subject.

If that be understood, if the reader is prepared to look into the matter for himself and not to accept the author's views as comprehensive and final, then both Mr. Binyon's and Mr. Wilenski's accounts of English painting can be read with great profit.

Mr. Binyon's book, a token of his "affectionate interest in the subject, especially in the work of certain artists," as he tells us in his preface, correctly describes his approach. His work is particularly interesting and valuable in respect of the earlier English water-colour school, to which in fact its greater part is devoted. Whole chapters are given to Rowlandson, Blake, Girtin, Turner, Cotman, and also, rather surprisingly, to Rossetti and the Pre-Raphaelites.

Mr. Binyon has much to say in respect of the earlier artists for which readers will be grateful, and his estimate of the merits of the artists in whom he is interested is often admirable. Take this, for example, on John Cozens:

"What is it that these drawings reflect? No pleasure (one would say) in the artist's skill, no concern to render the faithful aspect of a place, and yet no exploitation of the scene before one's eyes, to turn into a fine "effect." Nor is there any effort to seize and set down the structure and the rocks and mountains. What is communicated is feeling, but feeling of a rare kind. It is a passion for solitude: *O beata solitudo, O sola beatitudo!* . . . It is as if his spirit sought to steep itself in baths of silence."

There are many such beautifully written and enlightening passages in his book. But the author is hardly as successful in the condensed text of his last pages, and perhaps scarcely as discriminating and just to some of the artists of the xth century. Brabazon, for example, is not quite fairly compared with Turner and dismissed as "flimsy"; Whistler is not mentioned at all, though Sargent is referred to, no reference is made, e.g. to Brangwyn, Pryde, Crawhall, Sims or Hartrick, and amongst the older masters one notices the omission of H. Alken, who is at all events quintessentially English, and a much better artist than the prints for which he supplied the originals would lead one to suppose.

Mr. Wilenski's book is a "horse of a very different colour." It contains no beautiful writing, but pages of admirable "fighting"—he makes the "emotive fragments" fly. He has a theory, and his theory is that he is the protagonist of the classical spirit in art. In practice he is its most romantic champion. But, of all the *ad hoc* books I have so far read on English painting his gives most evidence of original and independent inquiry. He is not content with the great names: he makes discoveries, such as Fusili's friend John Brown and Marcellus Laroon, and acquaints us with unfamiliar examples of familiar artists' work, such as Turner's "Rembrandt's Daughter," and many others. There is plenty of "good stuff" in this book—for instance, in respect of the origins of painting in England, or of the Pre-Raphaelite movement. There is also plenty of "stuff" to which one is half inclined to add "and nonsense," for example, when he imputes any resemblance of intention in Chardin's and Ben Nicholson's "still lifes." Mr. Wilenski has altogether a rather disconcerting habit of drawing parallels and making incompatible comparisons with which, indeed, he apparently intends to *épater les bourgeois*, as when he puts a drawing by Leon Underwood before the Chichester Roundel or Samuel Palmer's "Moonlight landscape with sheep" against a Paul Nash woodcut. "Nothing comparable with these drawings [Palmer's] had appeared in English art before," he says, "till we get to Paul Nash's woodcut 'Dyke by the Road' in our own day." Well, Mr. Wilenski will say such things, mainly because he is determined to understand the past through the present, reversing the natural order of evolution. Such a determination encourages a classification of phenomena which is more likely to obscure than to enlighten. But, no matter, whether we agree with Mr. Wilenski or feel like slaying him on the spot, he never allows our interest to slacken. His book has the inestimable merit of presenting its subject as a living organism and not as an accumulation of dead matter. H. F.

THE CASTLES OF ITALY. Painted and described by COMMENDATORE C. T. G. FORMILLI. (London: Black.) 15s. net.

So many books have been written about Italy that Commendatore Formilli is to be congratulated on his choice of a subject. In this charmingly produced book he practically breaks new ground by studying the great Italian castles. It is not often that the author of a book of this kind is able to illustrate it himself. The twenty-four colour plates in this book are all reproductions of the author's own paintings: consequently the text and illustrations have a unity of purpose which is uncommon. Having entered Italy by the Little St. Bernard Pass, he began his tour by visiting the most important castles in the Val d'Aosta. After seeing the castle of Sparone in the Graian Alps he passed by way of Turin, Pavia and Milan to the Lake of Garda, where the lovely castle of Sirmione evoked one of his finest paintings. Thence to the shores of the Adriatic and round by Brindisi, Naples and Rome. So far as space allows, he tells the stories of the great families who built and lived in these castles, too many of which are now in ruins or used for purposes very different from that for which they were intended.

C. K. J.

BOOK REVIEWS

INDIAN SCULPTURE. By ST. KRAMRISCH, Ph.D., 1933.
(Y.M.C.A. Publishing House, Calcutta, and Oxford University Press). Rs. 5.8.

This is a very difficult book to read; it is a long, subtle and close argument, and one has to dart from the text to the notes at the end, and the plates which follow, in order to get the full value of the points made. Besides being scholarly it is replete with the idiom of an art criticism which is becoming more and more like a foreign language to the plain reader. What can the Y.M.C.A. student make of the following sentence, chosen at random? "Appearance, in the Western sense of an illusion, is unknown to the Indian mind. What is visible is real to the Indian artist, and contains the data that facilitate a creative rendering of the potentialities of dynamic movement and power . . . pent up and concentrated within its outline, that swells its volume and bulges into form; what sustains its animality."

This is all about a bull seal from Mohenjo-Daro, which we think we can understand simply by looking at it. And besides, we have always heard that philosophical Indians regarded appearance as an illusion (*māya*) and what is visible as unreal.

So much said, we do not deprive the book of its value; indeed, this would be enhanced if its author would write more simply. Good information is contained in the author's first, second and third chapters.

The sculpture of the Indus valley, lately revealed, is first discussed; it is dated about 3000 B.C. and has obvious affinities with Sumerian and Aegean art. The author labours to discover the origins of later historical art in the Indus remains, and to see them flowering in eastern Mauryan art of the IIIrd century B.C. It is worth noting that Mohenjo-Daro, Amri and Jhukar are on the western shore of the mighty Indus—five miles wide hereabouts—and may have been overwhelmed before the Aryan invasion of the Punjab. It is difficult to know how to fill in the gap of 2,000 years, and with what material. No historical information exists as to the communication of artistic norms from the western bank of the Indus to the eastern Gangetic valley. It is best therefore to begin with the Mauryan sculpture and to be guided by the author's very full description of the plates, rather than by his over-technological generalizations in the text. After contemplating a very realistic bull we enter upon the Buddhist period and meet with a wonderful procession of carvings and sculptures in glorification of the Buddha whose life gave motive and inspiration to the craftsmen. Sanci Tope is an encyclopedia in stone. Next comes the temple of Amarāvati, where we meet with Bodhisattvas. Vishnu and Shiva come into their own about A.D. 600 as Brahmanism is returning to power, while Buddhist art is streaming away to China and the eastern islands.

The chapter on Classical Sculpture follows. Indian artists were captivated, we learn, "by the Hellenistic tradition of carrying the weight of one's own body"—a very useful lesson. Next comes Medieval Sculpture from the IXth to the XIIIth centuries, in which the art attained an elaboration of detail and the figures spring to life in dance and strife after long centuries of classic repose, standing and sitting, with the weight of their own bodies. Mr. St. Kramrisch then invites us to consider the essential qualities of Indian plastic art; but we feel we have already endured enough of his

super-critical generalizations. We cannot believe that Indian craftsmen over a period of two thousand years or more would confirm the author's dicta about their work. Would the artificer of figurines at Harappa or the die-sinker at Amri confess that the character of their forms was "innervation"? Would the Mauryan sculptor at Asoka's court say that the inner meaning of his work was the "approval of an earthbound sense of being alive"? Though the idea is intelligible we cannot believe that the classical artist would aver his inner meaning to be "the identity of inner life and cosmic substance"; and lastly, we feel that the author is straining the artistic function to breaking point when he declares medieval sculpture to mean "a reflective approach towards the experience of the formless."

Indian art was indigenous and grew out of the soil and life itself, affected slightly by outside influences. Sculptors followed their ancient traditions, but their urge towards work was a love of representation of objective forms or subjective ideas. They hardly need 200 pages of interpretation in order to be appreciated.

W. L. H.

KUNSTWISSENSCHAFTLICHE FORSCHUNGEN 2ter BAND. (Berlin: The Frankfurter Verlags-Anstalt). Bound, RM. 18.

This is the second volume of the studies in the science of art published under the editorship of Otto Pächt. Apparently the object of the seven writers who have collaborated in its production has been to free themselves from the limits of purely historical investigation and to develop a science of art on a wider basis. What exactly this object means, and how far they have succeeded in attaining it, remains a matter of speculation. The seven essays in the volume are on widely differing subjects, treated in widely differing manners. Their only points in common are enthusiasm and good scholarship.

But taken separately each contribution is thoroughly worth reading. Guido Kaschnitz-Weinberg writes on the structure of Egyptian sculpture, and is particularly interesting on its cubist tendencies and on its efforts to overcome the finality of death. Hans Sedlmayer discusses early mediæval architecture and its development from the foregoing Roman. Karl M. Swoboda contributes an analysis of the Florence Baptistery. Otto Pächt discusses the principles of form in western painting of the XVth century. There is an article on Poussin's self-portrait in the Louvre by Michael Alpatoff, and a fascinating study of the figure alphabet of the Meister E.S. by the late Maria Hirsch. Each of these articles is well and fully illustrated. But most interesting of all is Emil Kaufmann's discussion, accompanied with many plans and elevations, of the architect Ledoux's designs for the town of Chaux, made about the year 1774. Better than all the other contributors, he has understood the period of which he is writing. He really brings back something of the spirit that prompted those pillared, almost windowless fantasies, with their repressed stirring towards the Gothic and their stilted grace. It is not uninteresting to turn through the pages of Ledoux's plans, smile at his aberrations, and then consider how many buildings now in London are not so very much more wise.

G. G. W.

THE TECHNIQUE OF PORTRAIT PAINTING. A Practical Guide. By HARRINGTON MANN. 21s. net. (London: Seeley, Service & Co. Ltd.)

The value of this book lies in its practicability. Mr. Harrington Mann, with brush in one hand, takes his pupils by the other and imparts the secrets of "handling, composition and lighting of portraits in oils," and adds "a comprehensive survey of the methods of Portrait Painters of To-day and of the Past." And who can desire a safer guide or a better teacher? If only we could profit by his teaching! Portrait painters are not made, as Mr. Mann warns us, by precept nor by example; but as a result of his long practice and experience he does put the young aspirant in a position to avoid "certain rocks and pitfalls" and expound a number of technical points and devices and clears away many difficulties that bestrew his path with disappointments and indecisions. In the simplest and most straightforward language he lays bare the whole mystery of his profession with the generosity of one whose sole desire is to save the student the heartbreaking errors and obscurities that he himself encountered in this exacting branch of art. He would, as he says, save the young practitioner from months and possibly years of misguided tuition, and the road he points out—provided the student has the necessary equipment and temperament—is a road of liberty, "of individual inclination without repression," but one of determination and singleness of purpose. "If advice or guidance is not found useful," says Mr. Mann, "it is easy to reject it." From Mr. Mann's own practice we may readily gather that he has no use for freakish experiments in the guise of "modernity," and that, given all permissible licence in exaggeration of physical characteristics or modification of over-pronounced or unpleasant features, one has to come back to accuracy of form and colour if one expects to produce a satisfactory portrait. If, as he says, the artist paints "the concise and exact record of a living human face, it will always be something new." Mr. Mann has a justly high conception of his calling, and it is just for this reason that he is so admirable a guide. Work done from the living model requires to be done at white-heat, so that nothing essential to vitality escapes the artist, and this is especially important in the early stages of a portrait. Speed without haste is his watchword, spontaneity and freshness of impression without evidence of labour.

Mr. Mann's chapters lead us step by step through the various processes towards completion, devoted consecutively to Training, Technique, Construction, Form, Colour, Elimination, Equipment, Dexterity, Vision and Light. Other chapters deal with the relations between the Painter and his Sitter, his Client, his Critics and the Dealers. Besides reproductions from his own works, finished and in progressive stages in colour, there are illustrations from many of the world's most famous portraits from Jan Van Eyck to Orpen and John, with expositive and critical notes. Incidentally Mr. Mann has had an outstanding success as a painter of children, and he tells some amusing as well as instructive tales of his ways of circumventing their refractoriness during sittings.

One is rather struck by his just criticism of some of the early portrait painters, whose productions lack all individuality. He gives illustrations of two portraits by Lely; one of Nell Gwynn and the other of Jane Middleton,

side by side. As he says, "if the titles were reversed nobody would know." Franz Hal's portraits are living personalities in whom it is impossible to disbelieve, but Mr. Mann has the courage to ask, "Would you recognize Lady Hamilton if she walked into your drawing room?" and she was "the most-painted woman of the century." This may be a heresy to the Romney "fans," but for the life of me I cannot help agreeing with Mr. Mann. What she really looked like I have no idea. The half-tone blocks in this book are of very uneven quality—which is a pity.

H. G. F.

ENGLISH NEEDLEWORK. By A. F. KENDRICK. (London: Black.) 7s. 6d. net.

It is fortunate that this important book by an expert has appeared just before the Exhibition of English Art at Burlington House. We know from inventories and other historical documents that English ecclesiastical embroidery, the *opus anglicanum*, was unsurpassed, probably unequalled, by anything produced on the Continent. Even in Anglo-Saxon days this was the case, as is shown by the record of the splendid embroidered robes that William the Conqueror and his nobles took back to Normandy after the Conquest. The tunic, gold embroidered mantle and golden girdle which Queen Matilda bequeathed to the Abbaye aux Dames in Caen appear to have been English work. Since Queen Matilda founded this convent it seems the most obvious place of origin for the Bayeux tapestry, especially as the Conqueror's eldest daughter, Cecily, was the first abbess. Yet, so far as I know, this suggestion has never been put forward. By the XIIIth century *opus anglicanum* was included in French, Italian and Spanish inventories. Towards the middle of the XIVth century the finest achievements of English embroiderers suddenly ended, probably owing to the Black Death, though beautiful ecclesiastical work continued to be done up to the Reformation.

The author points out that the comparative scarcity of surviving examples of embroidery intended for dress, curtains and other domestic purposes is naturally due to the fact that such articles would be in more constant use than church vestments, and would not be stored away so carefully. Magnificent robes and heraldic trappings were worn to such an extent that during the reign of Edward III persons whose income did not exceed 400 marks were forbidden to wear garments embroidered with jewellery. No person below the rank of a knight might wear any embroidered garment at all. Sir John Arundel, who died in 1379, possessed fifty-two suits of tissue and cloth of gold.

Bed hangings were as splendid as garments, and we read that John of Gaunt bequeathed his large bed of cloth of gold embroidered with roses and ostrich feathers to the altar of St. Paul's. This extravagance was equally seen in the standards and streamers which the kings and nobles took into battle.

The same sumptuous embroidery continued under the Tudor monarchs. Catherine of Aragon, Mary and Elizabeth were all skilful workers. We read of the wonderful beds, of which the great bed of Ware is the most famous survival.

The beautiful illustrations are mainly of objects in the Victoria and Albert Museum.

C. K. J.

NOTES OF THE MONTH



BEECHES, MONK WOOD. By Jacob Epstein. At Messrs. Tooth's Gallery

EPSTEIN'S WATER-COLOURS OF EPPING FOREST AND THE PORTRAIT BUST OF PROFESSOR ALBERT EINSTEIN AT MESSRS. TOOTH'S GALLERY

Mr. Epstein's artistic activities have been exploited so exclusively for the "news" purposes of the daily Press that he has acquired a popular reputation of a kind such as he most certainly does not deserve: he is not a sensationalist, a "stunter." Nothing was better calculated to prove this than the exhibition of his Epping Forest water-colours and the bronze head of Einstein at

Messrs. Tooth's Gallery. Perhaps woods are in any case less likely to cause a sensation when they are painted, than crowds of men and women. People have no preconceived notions about the former; they have about the latter. That is one of the reasons why the Impressionists got into trouble when they began, like Manet, to paint human beings "in with" the landscape. People do not, as a rule, expect to make out every individual tree in a wood, but they somehow do expect to see every human creature in the details of their preconceived

notions ; they find a difficulty in seeing them as part of a whole. I do not think I am exaggerating when I say that only a negligible number of people who have visited Epstein's Hudson Memorial in Hyde Park have noticed anything except the quite irrelevant fact that Rima's hands are "too large," or that her forehead is too low, or other details—they have not seen the carved block of stone in relation to its environment.

Allowing for the difference in medium, Mr. Epstein has treated his trees in precisely the same "cavalier" manner. He has made, in other words, the individual tree-forms subservient to his purpose ; and the purpose is to record the "feeling" Epping Forest gave to him. The majority of people will, I feel sure, understand and share his feelings in this respect at once, not because he has more accurately "copied" natural forms, but because they have no *preconceived* notions of what a wood looks like in respect of its individual forms ; they only know the feeling of the *ensemble*. Mr. Epstein's landscape-language is, nevertheless, quite as unconventional, as unorthodox, as his human figure language. No landscape painter has, to my knowledge, ever used his technique of long sweeping parallel, or converging brush strokes. No one, furthermore, has used the simple, brilliant colours in quite this way. These colours and the clearly indicated directions with which they are placed on the paper with calligraphic rhythm and precision render the sun-drenched loveliness of a glade with powerful directness. Epstein has been censured because he has "no sense of beauty" ; well, that point might in some cases be argued, but that these Epping Forest water-colours are beautiful, even in the conventional sense, no one who has seen them—our black and white illustrating cannot do them justice—will dispute.

Surrounded by this peaceful scenery of our Epping Forest, the bronze head of Einstein seems unwittingly to have received a due poetic setting. It is a strange head, with no back to it, with the curls and wistfulness of a child and the concentration of a thinker. And the two parts of him are separated in his physiognomy. Facing the bronze one perceives the philosopher and mathematician on the right and the wistful, almost puzzled child on the left side : a babe in the wood of politics ; or so might Archimedes have looked when he saw his "circles" threatened by the enemy.

The head is modelled with Mr. Epstein's usual psychological insight ; though I confess I do not quite like to see so much of the clay-modelling in the cast bronze.

DRAWINGS BY AUGUSTUS JOHN, R.A., AND
PAINTINGS BY HENRY LAMB, AT THE LEICESTER
GALLERIES

Mr. Augustus John's drawings call for no comment ; he is a splendid draughtsman with a command of line, with a keen eye for nature and a fine sense of precisely those qualities which distinguish the born artist from those who have learnt to draw. But then everyone knows that already. What might make writing about this collection worth while would be an analysis of his development, for the drawings cover all periods ; but, unfortunately, that is not possible, as they are not dated. Anyway, the exhibition would be worth visiting if it contained no more than the sanguine drawing of a Nude figure (No. 40) and the charcoal "Nude" (No. 6).

Mr. Lamb's exhibition causes a little more difficulty. Mr. Lamb's great quality is his very individual and unusual sense of colour orchestration, but one remembers a time when his subject treatment also involved a kind of comment on life or on persons, so that one's appreciation of his art was not confined to the technical consideration of his qualities as a colourist. In his present series of pictures one often feels a curious diffusion or scattering of interest, or rather a flattening of planes, in such a way that the eye wanders from colour-relation to colour-relation, taking in the figure and its accessories with no sensation of difference. It seems to be "all one" to the artist, whether he is painting flesh or dress, near or far, light or shade, all is colour—form counts for very little. And so, whilst one admires his "colour" in almost every one of his sixty exhibits, there are only very few in which colour combines in a satisfying way with form and the sense of the third dimension. Amongst those more satisfying things, I count "The Artist's Wife" (10), "Descending Road, Westmeath," "Portraits of a Sculptor," and the still life "Lemons."

FIRST EXHIBITION OF WATER-COLOURS BY
BERTRAM NICHOLLS, P.R.B.A., AT THE
FINE ART SOCIETY

To one's surprise, Mr. Bertram Nicholls's water-colours are even better than his oils. The surprise is due to the fact that the charm of Mr. Nicholls's art seemed to be due to a considerable extent to the *texture* of their surface which resulted from his treatment of the oil pigment on canvas. Texture is also the charm in his water-colours, but he manipulates this medium with greater freedom and really gets more out of it than out of the oils. The influences of Cotman, of Constable, of Gainsborough and even of Titian are discernible. Mr. Nicholls does not paint directly from nature. His landscapes are carefully arranged, and in that sense "classical compositions." In his oil paintings this results often in the flattening of forms which lose their solidity. This is less evident in the water-colours. Mr. Nicholls's colour schemes are based on blues and greys, and subdued greens. Only rarely does he employ a pure red note. This scheme lends them all a quiet, restrained dignity, and their decorative silhouettes, their poetical composition, and their broad but careful finish makes them eminently companionable wall pictures.

It is difficult to choose between these pictures, but "Albenga," "Pittigliano" and "Sompriezzo" amongst the Italian, "College Hill, Steyning," "Edge of the Beech Wood," "My Garden Gate—Evening" amongst the English subjects, may be singled out for special mention. The Gainsboroughish "Cattle in a Landscape" and the Titianesque "Cattle near a Grove," the Cotmanesque "Bridge in Wales" may be cited as admirable examples of æsthetic digestion, whilst the excellent "Point to Point" shows what can be got out of such a subject by a painter who approaches it without "sporting interests."

THE ROYAL SOCIETY OF BRITISH ARTISTS
ONE HUNDRED AND EIGHTIETH EXHIBITION

The Royal Society of British Artists is steadily improving the quality of its exhibitions. Finding needles in haystacks is a somewhat tedious occupation, especially when one could assume that there would be

BRITISH ART AT THE ROYAL ACADEMY



THE PATERSON CHILDREN

By Sir Henry Raeburn

Lent by Hon. Mrs. Ronald Greville



NOTES OF THE MONTH

no needle, but at best a few safety pins. But things have been changing lately in the R.B.A. It does not take nearly so long to discover something worth while if, to change the metaphor, they are not exactly stars of the first magnitude. Three artists have attempted to get away from the usual rut—Mr. Nevinson, Mr. McCannell and Mr. Medworth. Mr. Nevinson "Ave Homo Sapiens" is a bitter allegory of the incredible degeneracy of the civilized world with its bestial reliance on tooth and claw, albeit mechanized out of recognition by science (save the mark!). The trouble, Mr. Nevinson, is, that people will sympathize with you, but some will say, with a shrug of their shoulders: "Human nature!" and the others, those who pride themselves on their æsthetical refinement, "What has that to do with art?" "I agree with you," as Beerbohm-Tree (was it?) said to the solitary hisser of his performance: "But what are we against so many?" Mr. McCannell is on safer ground with his allegory of "The World and the Three Wise Men," the three being Bernard Shaw, H. G. Wells and last but not least in Mr. McCannell's composition, G. K. Chesterton. Mr. McCannell's composition errs a little in respect of emphasis and clarity of design, and weakens it also by the light and much restricted key. Nevertheless, I commend this work as a relief from the "sameness" of pictorial art all round. As for the appeal of the picture, I'm afraid the three wise men's offering to save the infant Future as little from its pains as the offerings of their more illustrious predecessors did a diviner child.

The third painting of a more unusual nature is Mr. Medworth's "At Pathric John Sullivans," an Irish family scene full of pathetic humour. Its effect, nevertheless, is also a little on the weak side, it lacks solidity of form and force of design.

PAINTINGS IN FRANCE BY JOSSELINE BODLEY AND TISSUE PICTURES BY BELDY AT THE LEICESTER GALLERIES

For Mr. Josselin Bodley's paintings in France I have almost nothing but praise. Educated partly in Paris, Mr. Josselin is, perhaps, not quite English in his art, shows possibly some traces of Utrillo. On the other hand, however, his technical precision, neatness and slight sentimentality is very English, in fact Pre-Raphaelite. But what makes his paintings so specially attractive is the fact that he introduces us to new colour orchestration. I suppose he would not find fault with me for describing most of them as "Symphonies in White"—always understood that this does not in any sense mean that only whites are used in the compositions; there may possibly not even be any white in the strict sense of the word showing on their surface at all. But his landscapes are very light and very simple, harmonies of a few simple general colours manipulated in such a way that one gains additional pleasure from their texture. Mr. Bodley uses, apparently, the palette knife in order to flatten and smooth his at times quite heavy impasto, so that the whole surface appears nevertheless as "polished" as a van Eyckian panel. When most of the work is attractive it is difficult to single out any for special praise. "Biarotte" suggests some influence of Utrillo; "Sistère under Snow" is a clever manipulation of whites; "Basque Farm," "Moulin d'Espelette" and "La Maison Rose" show variations of their colour

on white and white on colour; "Aire-sur-l'Adour" and "Roman Bridge" show his manipulation of "texture." "La Maison du Curé" is another outstanding example of his very pleasant art.

This is the second exhibition of Beldy's (Mrs. Mabel Maugham's) ingenious *appliqué* pictures. We are already therefore familiar with the extraordinary skill with which she combines fragments of all sorts of textiles into the semblance of paintings. Here, for example, "Still Life" looks, at a distance, and no very great one either, exactly like an oil painting done in a broad William Nicholson-like technique. "The White Ballet" makes use of diaphanous material with very good effect. "Passing Things"—rising bubbles, is a *tour de Force*; and "The Chimney" is one of the best. Having got so much, however, one thinks "Beldy" ought to get even more out of her "textures," which are in this case actually stitched textiles.

RECENT WATER-COLOURS BY ELLIOT SEABROOKE AT MESSRS. ADAMS BROTHERS' GALLERY, 2, PALL MALL PLACE

Mr. Seabrooke's water-colours are, presumably, like his oils, the result of his veneration for Cézanne; yet curiously enough these water-colours are in feeling much more like John Constable's or even Mr. Wilson Steer's oils. In the water-colour medium Mr. Seabrooke's mood seems more serene, lighter and brighter altogether. The quality of these thirty-odd paintings is very even, so that it is difficult to make a preferential selection. However, "Garden," "Field and Trees" and "Evening at Thornsedale" show his vigorous and simple statement and careful design at their best. Only one does wish he would paint on thicker paper or have his paper stretched—their "cockling" is very disturbing indeed.

H. F.

SCULPTURE AT THE GOUPIL WINTER SALON

There are a dozen pieces of sculpture at the Goupil Salon of which half are of significance. These are carved pieces, three of them large and due to the movement towards glyptic of the last twenty years. These three are figure pieces; one of them, in Ancaster stone, by Betty Rea, is conspicuous by its distorted volumes in conformity with the mistaken ideas of the younger men and women now practising the art of carving. The other two are naturalistic: the torso and "Emancipation," by Cyril Spackman. These are notable things, the first in veined white marble, the second in black Belgian marble which has taken a very fine polish. In workmanship they present a commendable appearance, in construction they are faithful to nature, and they are admirably sane in conception. "Emancipation" is a female half-figure, the planes and contours definitely marked, and the head exhibiting artfully contrived aspects of character. These two works definitely place Cyril Spackman with the advanced sculptors of this country who have adopted the tenets of the French school of "entaille directe." Eric Gill shows two very charming small stone reliefs, "The Piper" and "Ariel and the Children," in carved stone, and Dora Clark an accomplished statuette in carved Palisander, "Girl with Bath Towel." The modelled works include two animal bronzes by Helen Gronge and two bronze statuettes of youths by Edna Manley and two by L. Peri.

K. P.

"A YOUTH RESCUED FROM A SHARK."
A DOCUMENTARY GLASS TRANSFER PICTURE

We owe so much gratitude to the glass transfer picture here illustrated for its documentary value, that I think it only fair to begin by speaking of its intrinsic merit.

It is possibly unique—for I have not seen another during years which I do not care to count—and its size (23½ in. x 18 in.) is very unusual.

The mezzotint which forms its foundation was engraved (and published in the year 1779) by Valentine Green, after a picture by John Singleton Copley.



A YOUTH RESCUED FROM A SHARK
In the Collection of Mr. Stephen Winkworth

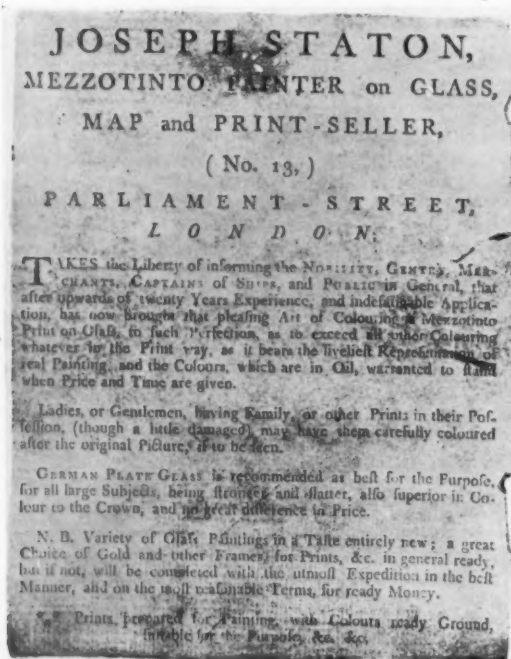


Fig. II. ADVERTISEMENT ON THE BACK BOARD
OF THE GLASS PICTURE ABOVE

Copley was born at Boston, Massachusetts, in 1737. The success of a painting which he exhibited anonymously at the Royal Academy was such that he was induced to come to England, when he was elected an Associate of the Royal Academy in 1776, and a full Academician in 1779, the year after he painted "A Youth Rescued from a Shark." Having acknowledged the face value of our picture we now turn it over.

On the back-board is pasted a contemporary advertisement of one "Joseph Staton, mezzotinto painter on glass," etc. (Fig. II).

Seven years ago, in an article on glass transfer pictures in "Apollo," I wrote "The question 'Who made all these pictures?' I cannot answer."

To-day, for the first time as far as I know, some sort of an answer can be given. In 1926 I had suggested that the industrious ladies of the XVIIIth century might have added the making of glass pictures to their other occupations, such as needlework, japanning and the like.

However, Mr. L. Loewenthal (whose knowledge and experience of glass pictures makes him probably the best authority on the subject) poured some very cold water upon my bright idea, and at the time there was nothing more to be said. But now, when we find Mr. Staton advertising (in his final paragraph): "Prints prepared for painting, with colours ready ground, suitable for the purpose," etc., it seems abundantly clear that he was catering for amateurs, and ladies at that!—for the gentlemen of the period, one gathers, were occupied for the most part with far less innocent pursuits.

And so we can come to the conclusion that there were certainly two kinds of people engaged in making glass pictures—amateurs, and professional mezzotinto painters on glass, such as Joseph Staton.

For my own part I venture to think that some of the engravers themselves, also, may have condescended to add this secondary art to their own, making yet a third group, and perhaps the most important, of people who laid prints on glass and coloured them. S. W.

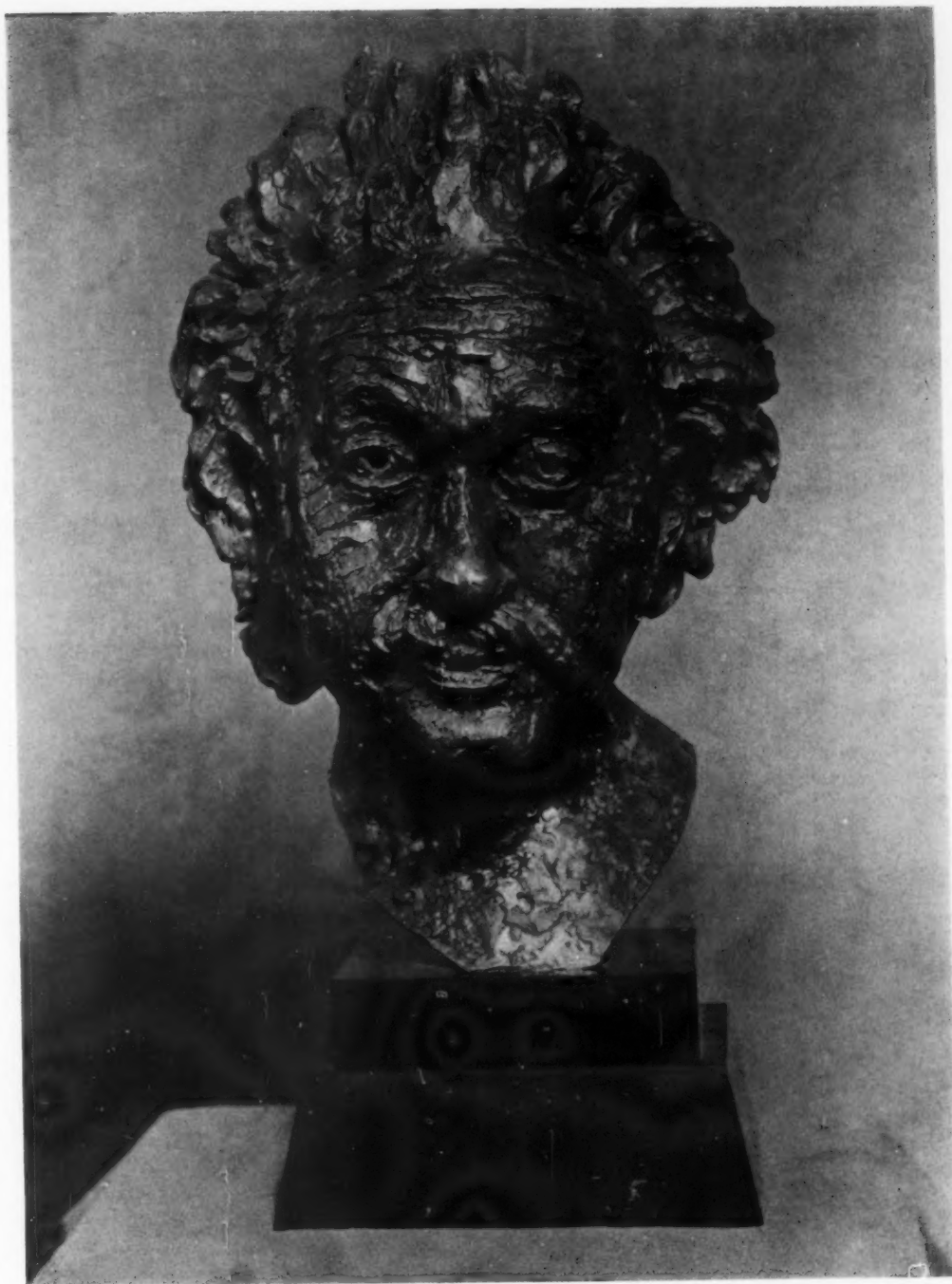
MESSRS. CHARLES J. SAWYER'S NEW CATALOGUE

"The 'Nineties and After" is a catalogue published by Messrs. Chas. J. Sawyer which comprises publications by the Argonaut, Nonesuch, De la More, Vale, Kelmscott, Essex House, Eragny, Shakespeare Head and other private presses. Also first editions of modern authors, including Wilde, Le Gallienne, Hewlett, Shaw, Moore, Hardy and Masfield; the Savoy, the Yellow Book and many other works illustrated by Beardsley. In addition there are oil paintings and portraits of literary interest, coloured aquatints, Chinese and other original drawings. The most important of these consist of an illuminated page from a XIVth century Italian antiphoner and three initials from the same.

NEW MUSIC BY MESSRS. AUGENER

Messrs. Augener have sent some new music for the piano. "Five Portraits," by Alec Templeton, are delightfully written, especially the first and last. Pianists who appreciate ultra-modern tonality will find it in Ernest Walker's "Christmas Piece" and Norman Fraser's "Suite of Six Short Pieces," of which "Prelude" and "El Macho" are decidedly the best. Colin Dale's "Waltz Charming" is tuneful and very easy. C. K. J.

NOTES OF THE MONTH



BRONZE BUST OF PROFESSOR EINSTEIN

At Messrs. Tooth's Gallery

By Jacob Epstein

CARLO COPPOLI

Not long ago Signor Coppoli died at Florence. He was an artist of whom the Italian public heard little and the outside world less, for he was of a modest and reticent character with a genius for self-effacement. "Réclame" he avoided as the plague. He was the "pictor ignotus" par excellence, and he enjoyed his anonymity with the gusto of an epicure. Any form of publicity would have been repugnant to his feelings and ruinous to his profession. Success for him meant to be unrecognized, and he was eminently successful. The essence of his art was that it should be completely merged in the handiwork of other painters.



CARLO COPPOLI

By J. Kerr Lawson

He was a good friend of mine, and I had the privilege of being an intimate of his studio in the via Ghibellina. On the door there was a number, but no door-plate, but the upper part of it was a sort of window in which there was a picture, a battlepiece, by Borgognone, a symbol and a sign to the initiated. A leather shoe lace hung through a hole in the wall and connected with a little bell that tinkled discreetly when the thong was pulled, and Poldo, one of Signor Carlo's assistants, received the visitor in an ante-room. Coppoli was a little man of grave aspect but of great charm, and was generally enveloped in an immense cloak which gave him an air of mystery. I have attempted to convey this in the portrait for which he gave me sittings in my studio at Sottignano.

For about fifty years he was the principal picture restorer of Florence, and many hundreds of pictures of every period from the XIIth to the XIXth century have been "influenced" by his hand,

J. K. L.

EXHIBITION OF ENGLISH PAINTINGS AND DRAWINGS, circa 1780-1830, AT THE BURLINGTON FINE ARTS CLUB

The Burlington Fine Art Club's Winter Exhibition is a welcome appendix to the English Exhibition at Burlington House. The general aim was "to illustrate several phases of British art between 1780 and 1830 which cannot be shown in detail" at the Royal Academy. The Burlington Club's show, however, also includes as a "central feature" the portrait of Henry VIII from Althorp, lent by the Earl Spencer. It is a small panel, 10½ in. by 7½ in., and it is composed in quiet colours of silver grey, old gold and flesh colour against a blue background, and believed to date from about 1537; it would thus appear to be five years earlier than the Castle Howard and seven years earlier than the Melton Constable paintings. That it is a much better piece of painting than the former is evident from many signs, notably, however, from the sensitiveness of the drawing and the firm but delicate handling of the contours; whether it is entirely executed by Holbein's own hand is a problem that no doubt will be examined afresh in the light of the controversy which has recently arisen over the Castle Howard picture, and which is likely to arise over the Melton Constable painting belonging to Lord Hastings.

Second in interest in this exhibition I consider another portrait, namely, the self-portrait by John Opie. This has a certain startling, almost an uncanny effect. It is painted with that kind of harsh, dramatic handling chiaroscuro that one finds in Caravaggio, but with much broader handling, much coarser technique, as was Opie's manner. "He was deserted and he knew it!" Northcote said of him; and here he looks it. A man who made such enormous impression on his fellows must have been a personality of some consequence; and indeed Opie deserves and, one may hope, will get more appreciation than he enjoys at present. His portrait of Thomas Girtin, here, is likewise of great interest both in respect of the painter and the sitter.

Attention is drawn also to Constable's development, which is here "illustrated from his youth to his maturity, by a chronological series of some thirty studies in oil drawn from the collections of Sir Michael Sadler and Mr. T. W. Bacon." Especially interesting are the series of Constable's "skyscapes," in all of which one feels that the artist understood with a windmill's special knowledge not only the shapes of the clouds but also the movement that formed them.

Flaxman, Stothard and Fuseli are all interestingly represented; but in this connection it is remarkable how times alter views. In Sir Thomas Lawrence's opinion, "Mr. Stothard is perhaps the first genius after Mr. Fuseli and Mr. Flaxman that the English School or modern Europe has known." Of the trio, however, Fuseli is the most like to enjoy a "come-back," as may be gathered from his unorthodox outlook, which shows itself in his three drawings here. Flaxman and Fuseli make Blake seem less isolated in the story of British art than we are apt to imagine. R. R. Reinagle, William Owen, Henry Edridge, the Reverend J. Thomson of Duddingstone, Andrew Geddes, Thomas Phillips, Daniel Gardner, James Ward, John Russell are all represented by things one is glad to see. The portrait of Samuel Johnson ascribed to Gainsborough should be compared with Flaxman's plaster mould.



PORTRAIT BUST BELIEVED TO BE OF PRINCESS BEATRICE OF ARAGON

Br Francesco Laurana

Height 17 in., width 17½ in. Circa 1475. From the Thomas Fortune Ryan Collection. (See page 57).



MOEL SIABOD (*Society of Wood Engravers at the Redfern Gallery*)

By Mabel Annesley

SOCIETY OF WOOD ENGRAVERS AT THE
REDFERN GALLERY

It goes a little against my grain to have to admit that so far as wood engraving is concerned the enjoyment of the technique of this art contributes more perhaps than is the case in any other to the satisfaction of the spectator. In oil and water-colour painting, in etching and engraving the means are much less obvious than the end; the technique involved is complicated, and amounts in etching, for instance, to a regular process. In wood engraving the means are much simpler; they amount to making white marks on a dark ground, by means of a pointed steel triangle; that, the graver, is anyway the most important tool. A considerable amount is therefore added to one's pleasure when one realizes not merely the design or the subject of the engraving, but *in addition* also the manner in which the engraver has "juggled" with his blacks and whites. The present exhibition of the Society of Wood Engravers proves how greatly the members have improved in this respect. One might say, taking the Society as a whole, of course, since there always have been advanced technicians in it, that whereas they formerly composed for the fiddle only, they are now composing for a quite considerable orchestra. Take, for example, such artists as Blair Hughes-Stanton, Douglas Percy Bliss, Agnes Miller Parker, Paul Nash and Gwendolen Raverat, and see how differently they engrave, how richly they orchestrate their symphonies in black and white. Not that one necessarily therefore approves of every "symphony" as such. Mr. Paul Nash's

"Man and Woman" and "Division of Light and Darkness" are far too intellectual, too devoid of emotional qualities for my taste, and I am beginning to tire also of Mr. Eric Gill's all-too-ascetic lines. On the other hand, Miss Clare Leighton, who tends to rely too much on a too easily got false realism, has in "Ploughing," it seems to me, reached a much better understanding of the possibilities of her craft.

Amongst the best things here are contributions by Eric Ravilious, Gertrude Hermes, Noel Rooke—I like his "Cascade" almost better than anything I have seen by this "old master" of the craft—Freda Bone, Muriel Jackson, Hamilton Stagg, Frank Medworth and those already mentioned.

H. F.

OBITUARY

We regret to record the death of Mr. Paul G. Konody, which occurred on November 30th following a serious operation. Mr. Konody, who was in his sixty-second year, was a well-known and much-esteemed art critic, whose deep knowledge of painting was the result of a lifelong study added to a rare natural feeling for the fine arts.

His gifts as a linguist were remarkable, owing to which he was able to write in several languages with the greatest fluency. In addition to his reputation as an authority on art matters, Mr. Konody was known as a man of unfailing courtesy and kindness of disposition, which prompted him to render timely aid to young artists by his writings and in many other ways.

T. L. H.

NOTES OF THE MONTH

DRAWINGS, MAQUETTES AND MASKS FOR THE THEATRE BY OLIVER MESSER, AND CARICATURES BY COIA AT MESSRS. REID AND LEFEVRE'S GALLERIES

Mr. Oliver Messer's drawings for C. B. Cochran's production "Helen," for "The Miracle," and for the projected "Ballerina," by John Murray Anderson, are, like the corresponding *maquettes*, strictly business-like—that is to say that they have not got the pictorial appeal of Bakst's or Ricketts' stage drawings which were carried out further. Moreover, both Bakst's and Ricketts' drawings relied more on the full force of colour, sensuous in the former and symbolical in the latter case; whilst Mr. Messer's suggest rather more the patterned line enriched with touches of colour. That Mr. Messer's work is full of charm, however, needs no emphasis. Positively startling are his masks; some of them, such as, for example, the Queen Elizabeth, the Major Domo and the head of an old woman, "Double four no trumps," are indeed almost alarming in their lifelikeness, whilst even the Gothic "Geneviève," with silver eyes, and the negro "Narcissus," with his golden lips, preserve a lifelikeness in spite of their abstract treatment. Equally vivid are the "Dance Little Lady" and the "Mad Boy." I admire Mr. Messer's power of rendering affective states of mind immensely, but I should feel intensely uncomfortable with any one of these masks in my room.

"Coia" is a distinct discovery. He is, I understand, a young Glaswegian of Italian extraction—not that these interesting biographical facts have anything to do with his art, which is what everyone understands as "modern." "Modern," to-day means that the artist refuses to be bound by the terms of nature but insists on his right to do as he chooses with the facts which Nature presents to the eye; and since "Coia" has a mind behind his eye, and a sharp-witted one to boot, he is a caricaturist of great calibre. His caricature of "Hugh Walpole" is a veritable triumph, in which the drawing is surcharged with character, because most of the means by which that quality is usually expressed have been eliminated, including even the drawing of Mr. Walpole's features!

Less simplified, but equally admirable, are the caricatures of Messrs. Bernard Shaw, David Low, Osbert Sitwell and Cedric Hardwicke; also those of the Misses Flora Robson and Harriet Cohen.

RECENT WATER-COLOUR DRAWINGS BY CHARLES CHESTON, A.R.W.S., AT MESSRS. THOMAS AGNEW'S GALLERIES

Mr. Cheston's work always has distinction. He is amongst the few who really carry on the great tradition. His colours are restrained, his tones as a rule subtle, and in fact the monochrome drawings are often as good, if not better than those in full colour. For example, the "Château Gaillard" (37), which is a monochrome version of "Les Andelys" (16), makes a more satisfactory design than the much "prettier" coloured picture. Amongst the most attractive things here are "The Estuary, Whitby," "Durham from the Railway," "Place Bilange, Saumur" (a fine design), "Saumur, Evening," and "Venice, from the Gardens." It may be noted that Mr. Cheston has visited very different places, but has succeeded in rendering the differences by his careful attention to the skyscape as well as the landscape.

SKETCHES AND WATER-COLOURS BY SIR GEORGE CLAUSEN, R.A., R.W.S., AT BARBAZON HOUSE

Sunlight has been Sir George Clausen's one inspiration since the days when he was under the spell of Bastien Lepage's *plein-airism*. Sunlight has spurred him to painting quite as much as it spurred Turner to untiring labour. Yet nothing could be more different than the work of these two painters. Plain sunlight was never quite enough for Turner, who could never quite see it apart from some classical architecture, some Gothic castle, some romantic shipping to set it off, to make it poetical. To Clausen, on the contrary, sunlight has been the good companion, the friend of man, the giver of health and of the joy of living. Even where there is no figure in the landscape, nay, even no land, only the sky, the clouds and the sun, it is still a human relation that one feels rather than a poetical, or, as in Constable a kind of "practical" one, and in any case Constable did not face the sun—it was too much for him. And—to be quite clear about it—no "commonsense" person would attempt to paint the sun, would attempt the impossible. But then, no commonsense person would be a painter. In this collection of recent sketches the veteran of English painting has, of course, not achieved the impossible, but he has succeeded in doing something almost as difficult: he has made us feel what he felt when sunlight rejoiced his heart. I think it is better to discuss these sketches, some of them slight, some of them like the "Interior of a Barn" more complete, in this manner than to analyse them according to their differing schemes of design and colour, and their different methods of using brush and water.

ENGRAVED PORTRAITS OF LOUIS XIV, HIS MINISTERS AND CONTEMPORARIES, AT MESSRS. COLNAGHI'S GALLERY

Such an exhibition as this falls, rightly considered, in the province of the historian and in particular of the biographer; and for its proper appreciation requires at least an article to itself. From the artistic point of view it suffices to say that Nanteuil, Masson, Drevet and Edelinck were the principal engravers of the period, and it is perhaps no great heresy to say that if all the paintings in France of the period of Louis XIV were destroyed the loss would be not nearly so great as would be the destruction of all the splendid engravings of the time.

SCULPTURED MARBLE BUST PRESUMED PORTRAIT OF PRINCESS BEATRICE OF ARAGON (See page 55)

This magnificent work by Francesco Laurana, described by the late Dr. Bode one (of two) of the most important portrait sculptures of the Quattrocento, was sold on November 25th at the Galleries of the American Art Association, New York. After a somewhat keen competition it was sold to Messrs. Duveen Bros., of New York. Dr. Bode was of opinion that this beautiful portrait represents Princess Beatrice of Aragon, who, in 1476, became the wife of King Matthias of Hungary. Dr. Burger, however, in his work on Francesco Laurana, is inclined to recognise it as a portrait of her sister Eleonore. In any case the bust represents one of the daughters of King Ferdinand of Naples. There is a similar portrait bust also by Laurana in the Kaiser Friedrich Museum in Berlin which is probably a later replica.

T. L. H.

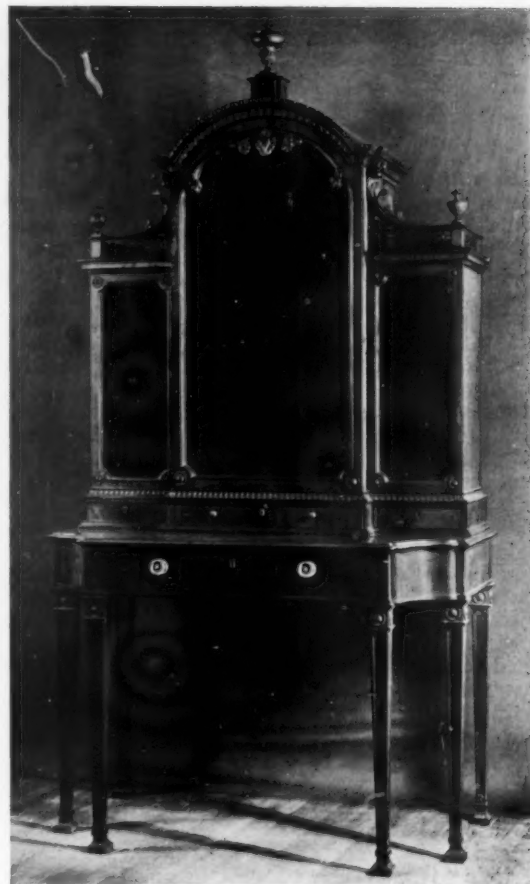
ENGLISH FURNITURE OF THE GREAT PERIODS

During the next three months connoisseurs here and (we hope), abroad, will have their thoughts centred upon the great Exhibition of English Art which is now on view at Burlington House. In this connection, it is interesting to note that the XVIIIth century, which produced such truly English painters as Hogarth, Gainsborough, Reynolds and Romney, was also famous for the great artists in English furniture such as Chippendale and Sheraton.

The XIXth century saw a sad decline in the achievements of artists and craftsmen of all kinds, and to-day, although we have at work many lively and original painters and sculptors, it can hardly be denied that no serious attempts are made to create a modern style in furniture which shall be distinctively English. Most of us do attach importance to that sense of comfort which is one of the marks of the home, and, if in addition we get a feeling which marks our race, we value it the more.

Can we wonder if cultured people look back a little way in search of furniture with a style that shall satisfy their needs? In what is still called New Oxford Street (though opened in 1847) there was a modest business started in 1868 for the supply of "High Class Second Hand Furniture."

It was in the days of slow horse-drawn vehicles when the first railway train had but just started running in the North of England, that a small shop with the goods overflowing from the doors to the pavement was the start of that well-known and respected firm of M. Harris & Sons, whose premises now occupy several houses and contain a stock of genuine antique furniture which it would be difficult to rival elsewhere. The two illustrations on this page speak for themselves, as



AN OLD ENGLISH MAHOGANY CABINET
By Thomas Chippendale. (At M. Harris & Sons' Galleries)



AN OLD ENGLISH WALNUTWOOD LARGE
CABINET. From Littlecote, Hungerford. c. 1700
(At M. Harris & Sons' Galleries)

all really good things do, but the following particulars may be of interest. The Old English walnut cabinet on the left is on its original stand with drawers and six spiral supports with shaped stretchers: the whole enriched with panels of coloured marqueterie on an "oystered" ground. The period is that of William and Mary, *circa* 1700. This beautiful piece came from "Littlecote" in Berkshire, a house which for a period of 300 years has had the reputation of being haunted.

The illustration above represents an old English mahogany writing cabinet on table stand in original untouched condition. It is an extremely rare specimen of the work of Thomas Chippendale, and is illustrated in Plate CXVI of "The Gentleman and Cabinet Maker's Director," *circa* 1762.

This brief note cannot claim to give any idea of the vast quantity and variety of Messrs. Harris' collection, but it may possibly point clearly to the high quality of it.

It is only the genuine old furniture which can tell its story of the past, and it is a fascinating idea that an hour or so spent in the Harris Galleries might produce many a strange romantic tale if the objects there could but speak and would dare to tell.

ART IN THE SALEROOM

PICTURES & PRINTS · FURNITURE · PORCELAIN & POTTERY
SILVER · OBJETS D'ART

BY W. G. MENZIES

ONE fact was very clearly indicated by the sales held in the principal London salerooms during the latter part of November and the beginning of December. That wonderful enthusiasm in the bidding which has been almost absent during the past two seasons has now returned, while there is the added impulse of the keen competition of the private collector. Both at Christie's and Sotheby's the intervention of the amateur has had a remarkable effect on the prices realized.

There is now an air of confidence in the saleroom which should dissipate that feeling of insecurity which has caused many owners to hold back their collections from the ordeal of public sale.

Prices, too, have shown in consequence a remarkable upward tendency, the bidding for unique pieces being reminiscent of the sales of five years ago.

THE HOWE SALE

The outstanding feature during the first part of December was undoubtedly the dispersal of Lord Howe's collection from Penn House, Amersham, Bucks, which realized a few pounds short of £40,000 at Christie's Rooms.

This sum is far in excess of the most sanguine anticipations of both Lord Howe and the auctioneers, and would have been considerably higher but for the fact that some of the chief lots in the furniture section were protected by prohibitive reserves.

In this sale in particular the efforts of the amateur had a remarkable effect on prices, the dealers failing on several occasions to secure some of the finest pieces.

Some eighteen lots of books were the only items sold on the first day, but the total realized for these, £548, presaged well for the remainder of the sale. Many of the rarest items in Lord Howe's library were, of course, sold by his father at Sotheby's in 1907; his collection of Shakespeare Quartos being bought *en bloc* before the sale by that famous American bibliophile, the late Mr. H. C. Folger.

Only four lots of those sold at Christie's call for notice: a copy of the Fourth Folio Shakespeare making £155, and Ackermann's well-known Histories of the Universities of Oxford and Cambridge and the Colleges of Winchester, Eton and Westminster which, sold in three lots, produced £130.

Lord Howe's silver, of which there was over 15,000 oz., was, as was pointed out in our last number, mainly of a domestic character; but the trade, who were the chief purchasers, were in eager competition for even the heavy pieces. As a consequence a total of £8,461 was realized for the 208 lots.

The highest price per ounce, as was anticipated, was given for a Charles I fruit dish of tazza form, 1633, which fell to a bid of 600s. an ounce (£243).

Lord Howe's massive early XIXth century dinner service—each piece engraved with arms and crest of the first Earl Howe—despite its vast weight, over 5,000 oz., produced nearly £1,800.

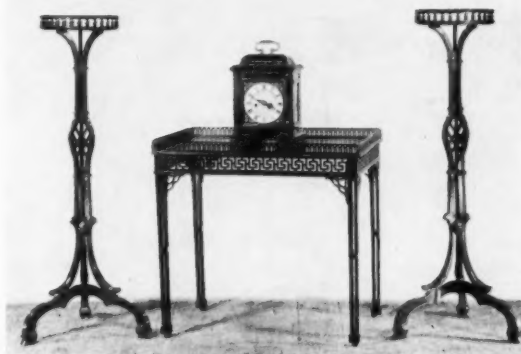
A series of eighty-four dinner plates made £380 8s., at 4s. an ounce, and twenty-four soup plates £158, at 5s. 2d. an ounce; but the superb pair of tureens by Paul Storr, one of which was illustrated on page 403 of our last issue, were bid up to 20s. an ounce, making £686 at this figure.

Other items deserving of record, all of which made over 100s. an ounce, were a Queen Anne silver gilt cup and cover by Simon Pantin, 1712, 215s. (£253 14s.); a pair of plain bowls of the same period by Louis Cuny, 1704, 240s. (£280 4s.); a William and Mary plain taper candlestick, 1700, 110s. (£23 18s. 6d.); a William III monteith bowl by Anthony Nelme, 1696, 120s. (£174 18s.); a set of William and Mary cylindrical casters, 1694, 165s. (£134 1s. 6d.); and a pair of Charles II tumbler cups, 1672, 115s. (£31 6s. 9d.).

Many of Lord Howe's finest pictures being heirlooms were not included in those sold at Christie's, but despite this the ninety-two lots produced the very remarkable total of £19,732, nearly double the sum anticipated.

The Dutch XVIIth century pictures proved to be the feature of the sale, the two highest prices being obtained for works by Aelbert Cuyp and Rembrandt respectively.

The Cuyp, "Milking Time," a characteristic work by the brewer painter, has not been seen by the public since its exhibition at Burlington House in 1884, and its delightful luminosity attracted the admiration of the crowded room. It fell to a bid of £2,205. The Rembrandt, a small portrait of a man with long white hair, 9½ in. by 8 in., made £2,100; while another work by the same artist, an old man with a red cap, 7½ in. by 6½ in., illustrated on page 401 of our last issue, realized £945.



CHIPPENDALE TORCHÈRES AND CENTRAL TABLE
Circa 1760 Bracket clock by Raymond Regard, 1685
Earl Howe Collection Christie's, December 8th

A portrait of a young man, 24 in. by 19½ in., by Hals went for £903; while other Dutch works were "A Winding Stream," 11 in. by 13 in., by M. Hobbema, £735; "A River Scene" by Salomon van Ruisdael, 20½ in. by 30½ in., £651; a view of Egmond aan Zee, 18 in. by 25½ in., by the same artist, £604; and cattle and sheep in a pasture, 22 in. by 19½ in., by Adrian van de Velde, £399.

Nearly 2,000 gs. were realized for five works by Jacob van Ruisdael, the chief being a seapiece 16½ in. by 24½ in., and a river scene 15 in. by 19 in., each of which made £462.

Works by artists of other schools included two Venetian scenes by Canaletto which fell at £420 and £441 respectively; a brightly painted portrait of the first Earl Howe by J. Ferneley, £525; and two views by Samuel Scott of St. Paul's Cathedral and Westminster from the river, £630. These last made £262 10s. at Christie's in 1905.

Lord Howe's collection of English and French furniture, porcelain and tapestry, despite the fact that several of the more important pieces were protected by a prohibitive reserve, produced the very satisfactory total of £11,023 for 121 lots.

The presence of many private buyers had a stimulating effect on the bidding and throughout the sale there was a liveliness in the bidding which should remove any doubt of the improved condition of the art market.

French furniture and decorative pieces, Oriental china and some tapestry occupied the first half of the sale, and despite the decreased demand for French pieces, this section, some 58 lots, produced £4,417.

The chief price, £903, was given for a pair of late XVIIth century Brussels tapestry panels woven with scenes from Tasso's story of Rinaldo and Armida; a Louis XV marqueterie commode made £598 10s., and £120 15s. was given for a Louis XVI commode in black and gold lacquer.

Amongst the china the two most notable lots were a pair of Ch'ien Lung famille rose figures of pheasants, 14 in. high, illustrated in our last number, which made £630, and a pair of K'ang Hsi famille verte vases, 19½ in. high, for which £199 10s. was given.

The English furniture, the principal feature of the day, sold remarkably well, though some of the finest lots were bought in.

A set of four William III walnut chairs were well sold at £210; a bracket clock, circa 1785, with movement by Raymond Regard, went for £110 5s. and £157 10s. was given for a pair of Chippendale torcheres.

Prices for Chippendale furniture included a pair of armchairs, circa 1740, £215 5s.; a pair of mahogany torcheres, circa 1760, £388 10s.; and a mahogany commode, circa 1760, with an unusual and finely shaped front, £588.

A superb pair of Adam mahogany urns and pedestals, circa 1770, were secured by a private collector for £525.

PICTURE SALES.

At the conclusion of the sale of the Howe pictures a number of other works from various sources brought the day's total up to £24,009. Amongst these were a portrait of a young man with a carnation by Frans Hals, £945; "A Winding Road," by Hobbema, £483; a portrait of Sir John St. Aubyn by Reynolds, £472 10s.; and a "Madonna and Child" by Bellini, £462.

Christie's held an interesting sale of modern pictures and drawings from various sources on November 17th, when a total of £3,207 was realized. Prices, however, for the most part were moderate, the only items worthy of record being a drawing by Copley Fielding, "A Highland Valley," 19 in. by 27 in., £189; a work by E. M. Wimperis, 1899, "Wood Gatherers," 23 in. by 35½ in., £120 15s.; and "Love Chained," 23 in. by 27½ in., by W. Etty, £105.

More important was a sale of old and modern masters, held on November 24th, when 146 lots produced £10,690.

These were mainly from the collection of the late Mr. Stephen Mitchell, a well-known Scottish collector.

One of the most interesting items was a work by Fantin Latour, "Roses Tremieres," 28½ in. by 23 in., which realized £819. In 1894, when Fantin Latour's work was unappreciated, this picture made no more than £52 10s. at Christie's; in 1905 its value had increased to £315, and in 1909, when Mr. Mitchell acquired it, it cost £430 10s.

There was a different reception for Millais's large work "No," which at the Brassey sale in 1901 realized £1,470. It fell at £262 10s., and even this was due to the bidding of Mrs. F. W. H. Myers, sister of Miss Dorothy Tennant, who married H. M. Stanley the explorer, and was Millais's model for the picture.

Other items in this section were: "Semur—Le Chemin de l'Eglise," by Corot, £231; "Watering the Flock," by C. W. Jacque, well sold at £525; and "In the Woods at Meudon," by C. Troyon, £120 15s.

Five portraits by Raeburn which totalled £3,171, included a portrait of William Swanston of Leithhead, £997 10s.; "The Farmer's Wife," £892 10s.; Lady Mary Lyon, £420; a portrait of a lady, £420; and General Sir Robert Abercromby, £441, as against £315 in 1911.

Finally mention must be made of "Innocent Affection," by J. Northcote, £252; "On the Norfolk Coast," by J. S. Cotman, £504; and a portrait of Colonel Thos. Fletcher, by Gainsborough, £420.

Only two items call for notice in a sale of pictures and drawings held by Sotheby's on November 28th, when a total of £2,231 was realized.

The first of these was a drawing by David Cox, "Flying the Kite," 17 in. by 22 in., signed and dated 1853, which made £290 as against £1,575 in the Howarth sale in 1926, while the other was Birket Foster's well-known drawing "On the Thames at Greenwich," 26 in. by 36 in., which made £600. This latter work has had two previous appearances in the saleroom. In 1919 it made £1,680, even this extravagant figure being exceeded five years later when it made £1,942 10s.

ENGRAVINGS AND ETCHINGS

There have been few important print sales of recent times, but one of considerable interest was held at Christie's on November 27th, consisting of five colour prints, the property of a lady, and a collection of modern etchings formed by the late Mr. Stephen Mitchell.

The former sold well, but the sums realized for the latter indicate that the dealer and collector alike are now averse to paying the fantastic prices which ruled for some years, making many of these prints only possible of acquisition by the very wealthy.

Mr. Mitchell's collection consisted of some eighty-four lots, and included prints by Muirhead Bone, Sir D. Y. Cameron,

James McBey, Anders Zorn and others, and yet only a total of £1,101 was realized. Among the etchings by Muirhead Bone only two passed the £50 mark, "Piccadilly Circus, 1915" making £51, and "San Frediano in Celesto" going for £55. Both these prints have made from £100 to as much as £180 during recent years.

The same etcher's "The Montalban Tower, Amsterdam" which was at one time worth from £100 to £125, now made only £44.

Sir D. Y. Cameron's "North Holland Set" made £140, as against £640 given by Rosenbach at Sotheby's in 1929, while several of his single etchings made a fifth of the one-time saleroom value. Amongst these were "Evening on the Findhorn," £60; "Old St. Etienne," £56; and "On the Tay (Hell's Hole)," £50.

Only one of the etchings by Anders Zorn calls for mention, this being "Mona," which made £40.

Chief among the colour prints was a very fine set of the Cries of London, after Wheatley, including the rare plate X11a, "Hot Spiced Gingerbread," with the extra figure.

Over thirty years ago a set made 1,000 gs. at auction, but since then as much as £3,300 has been paid for a set at auction.

This set, however, though undoubtedly very fine, aroused no particular enthusiasm, and was very quickly knocked down for 1,050 gs. Some sporting prints, however, sold well, as did a number of French colour prints.

Among the former, "The First of September: Morning and Evening," by W. Ward after G. Morland, £178 10s.; "The Duke of Newcastle's Return from Shooting," by Bartolozzi after F. Wheatley, £126; "St. Albans Grand Steeple Chase," a set of four after Pollard, £73 10s.; "The Grand Leicestershire Steeple Chase," set of eight after H. Alken, by C. Bentley, £71 8s.; and a rare print "Tandem," by J. Gleadah after Pollard, £52.

The French prints included "La Rixe" and "Le Tambourin" after N. Taunay, by C. M. Descourts, £73 10s.; "Foire de Village" and "Noce de Village" after and by the same, £78 15s.; and a set of four "La Pipe Cassée, ou les Oeuvres poissardes de Vade," by Clement after N. A. Monsiau, £75 12s.

Finally, mention must be made of that well-known set by J. R. Smith, "A Maid; A Wife; A Widow," and "What you Will," which sold well at £325 10s.

Sotheby's held a two-days' sale of engravings and etchings on December 4th and 5th, the two days producing just over £2,000 for about 300 lots.

There was little of importance on the first day, while the chief prices obtained on the second day were for etchings from Mr. Stephen Mitchell's collection.

A fourth state of "The Five Sisters, York Minster" was the chief of a number of prints by Sir D. Y. Cameron, this making £260, while among a number by Whistler must be recorded "Old Battersea Bridge," fourth state, £80; "The Beggars," eighth state, £70; "The Bridge," eighth state, £70; "The Riva," No. 2, first state, £88; while from another source came a second state of Sir D. Y. Cameron's "Notre Dame, Dinant," £90, and a second state of Whistler's "The Kitchen," £60.

OLD SILVER

There were a number of important silver sales during the latter part of November, and prices were well up to the average.

On the 15th Christie's sold a miscellaneous collection which, though mostly of an ordinary character, produced £2,584. The highest price per ounce was 135s., given for twelve George I three-pronged dessert forks, 1722, which made at this price £76 19s., while ten similar forks dated 1764 went for 66s. an ounce, and six three-pronged table forks, 1729, for 46s. an ounce. A Paul Lamerie circular salver, 1743, made 147s. an ounce (£227 10s.); a George I plain octagonal dish, 1718, 95s. an ounce; a plain cup of the same period, 55s.; and a set of three Queen Anne casters, Dublin 1703, 75s. an ounce.

Of greater importance was the sale held at the same rooms on the 29th, when 150 lots made a total of just under £4,000.

The *clou* of the sale was the Elizabethan tazza illustrated in our last number, which at 1,150s. an ounce totalled £526 2s. 6d.

A small George I hot milk jug just under 10 oz. in weight made £167; a Queen Anne Monteith bowl of Humphrey Payne, 1704, sold for £204, and a Commonwealth sweetmeat dish at 380s. an ounce totalled £70 6s. An interesting collection of 169 caddy spoons, most late XVIIIth century, realized £72.

Sotheby's, too, held a notable sale of old English silver on the 16th, when 230s. an ounce was paid for a small Charles I sweetmeat dish, 1633, and a Commonwealth porringer, 1658, was sold for 105s. an ounce.

ART IN THE SALEROOM

There was also spirited bidding for sixty dinner plates by Paul Storr, 1808, 1,319 oz., which at 6s. 9d. an ounce totalled £445 3s. 3d.; while a pair of candelabra, 23 in. high, 1819, 434 oz., made £122 19s. 4d. at 5s. 8d. an ounce.

On December 8th, Sotheby's held a sale of silver and jewellery from various sources, which produced a total of £4,381.

The chief lot in the silver was a Queen Anne Irish monteith by Thomas Boulton, Dublin, 1702, which at 60s. an ounce totalled £355 10s. A Charles II bleeding bowl by Anthony Nelme, 1681, made 135s. an ounce (£17 11s.); and 44s. an ounce (£16 3s. 4d.) was given for an Irish dish ring, Dublin, 1786.

At Puttick & Simpson's rooms on the 23rd an Elizabethan tigerware jug made £62; a George IV tea and coffee service at 8s. 6d. an ounce realized £42 15s. 6d.; and a pair of George III boat-shaped sauce tureens, by Robert Hennell, 1794, went for £22 0s. 9d. at 13s. an ounce.

FURNITURE AND DECORATIVE OBJECTS

There was comparatively little furniture of importance in the saleroom during November.

Christie's held a sale on the 16th, which produced a total of £3,004, the highest price being £378 given for a Louis XV commode of serpentine and bombé form, by Jacques Dubois; a Queen Anne walnut cabinet, 7 ft. 4 in. high, made £220 10s.; and £115 10s. was given for a *famille rose* plate 8½ in. diameter.

On the following day at Sotheby's rooms there was some keen bidding for a delightful bust of Princess Marie Adelaide of France, by Houdon, which made the satisfactory figure of £2,400, while in the same sale a collection of Lowestoft porcelain produced a total of £650. Several of the pieces made high prices, a mug 3 in. high going for £84; a toy teapoy 3½ in. high for £84; and a mug 7½ in. high, £70. Among the furniture mention must be made of a set of seven Hepplewhite chairs, £210; a Chippendale tripod table, 2 ft. 2 in. wide, £160; and a small Chippendale cabinet, 2 ft. 1 in. wide and 5 ft. 7 in. high, £195.

Only one lot calls for record in Christie's sale on the 30th, a Chamberlain Worcester dessert, tea and dinner service of 165 pieces, painted in the Japanese taste, which made £189.

On December 7th, at Sotheby's, the chief prices in a sale of china and furniture from various sources, totalling £1,112, were £42 for a Bow figure of Woodward the actor, 11 in. high; and £160 for a fine pair of late XVIIth century wall mirrors, 2 ft. 4 in. wide and 5 ft. 11 in. high.

Sotheby's five-days' sale of the collection of English coins formed by the late Colonel H. W. Morrieson, from November 20th to 24th, totalled £5,404.

AMERICAN ART SALES

Despite the financial depression, there was a remarkable activity in the American art market during November, and the prices realized indicate that there is still plenty of money available for art objects of the first quality.

The most important dispersal, which took place at the American Art Association Galleries in New York, was that of the extensive collection formed by the late Mr. Thomas Fortune Ryan, particulars of which were given in our last number. In addition to his Gothic and Renaissance collection, Mr. Ryan's art library and engravings were sold, the former producing over £2,000, and the latter about £3,200.

Of Mr. Ryan's etchings and engravings, the chief were James McBey, "Night in Ely Cathedral," £210; and Anders Zorn, "Zorn and His Wife," £122; "Fishermen at St. Ives," £170; "Omnibus," £170; and "The Toast," fifth state of five, £330.

Some remarkable prices were realized at the sale of the Gothic and Renaissance collection, the three days producing a total of over £100,000. The most notable items in the first day's sale were an archaic bronze animalistic vase of the Chou dynasty, 18 in. high, £320; a Queen Anne silver tankard by Robert Timbrell and Benjamin Bentley, London, 1713, £260; a Gothic sculptured stone escutcheon, French XVth century, £220; a Georgian carved mahogany wing armchair in XVIIIth century needlepoint, £170; and a sculptured stone and wrought-iron pavilion, French Renaissance, £160.

On the second day the outstanding item amongst the sculptures was a remarkable marble bust by Rodin, "Napoléon enveloppé dans son Rêve," executed about 1910, which fell to a bid of £1,400. Two bronze pieces by the same master, "Deux Enfants Jouant" and "S. Jean Baptiste prêchant," each made £300, and a marble version of the first named sold for £220.

A number of pieces by Bary, whose work is particularly popular in America, sold well. Amongst them being "Panther Attacking a Bull," £210; "Greyhound and Hare," £212; and "Panther Seizing Stag," £260.

Of the paintings by Sorolla the chief were "Corner of a Garden, Alcazar, Seville," 37½ in. by 25 in., £240; the "Duque de Veruaga," 60 in. by 42 in., £210; "Oxen Drawing Sailboat, Valencia," 36 in. by 50 in., £500; "Christopher Columbus Leaving Palos," 91 in. by 64 in., £220; "The Wounded Foot, Valencia," 43 in. by 39 in., £300; "Andalusian Dancers," 98 in. by 118 in., £260; and "Valencian Fisherwomen," 36 in. by 51 in., £400.

Two other items in this day's section call for notice, these being a XVth century carved and polychromed wood statuette of S. Barbara, School of Champagne, which was bought by the Boston Museum of Fine Arts for £210; and an enamelled terra-cotta bas relief, the "Madonna and Child," of the School of Luca della Robbia, £220.



CHARLES II STUMPED NEEDLEWORK CASKET
Girdwood Collection
Christie's, December 13th

On the concluding day the outstanding item was a marble portrait bust of a Princess of Aragon, sculptured about 1475, by Francesco Laurana. This bust was considered by Dr. Bode to be one of the most important sculptures of the Quattro-Cento.

Mr. Ryan's notable collection of Limoges enamels also sold well.

A set of twelve plaques depicting scenes of the Passion, by Nardon Penicaud after the engravings by Martin Schongauer, realized £2,400. A remarkable plaque, "The Entry to Jerusalem," by the same artist made £1,350; and £1,240 was given for another plaque, "The Stag Hunt," by Leonard Limousin.

The bidding for a pair of bronze statues of St. Teresa d'Airla and St. Pedro d'Alcantara by Alonzo Cano was especially keen, the first bid being one of £4,000.

The textiles, too, sold well. Perhaps the most notable amongst the tapestries being a superb Brussels Gothic gold and silver woven tapestry, circa 1520, after Maître Philippe, 5 ft. 10 in. by 6 ft. 10 in., which realized £2,200.

Of the carpets the chief was an Ispahan Palace carpet from Eastern Persia, circa 1600, in remarkable preservation, 32 ft. by 14 ft., which sold for £2,600.

An important sale of pictures, mainly by masters of the XVIIIth century British portrait school, was held at the same rooms on November 16th, when a total of £25,000 was realized for twenty lots. Four of the portraits were illustrated in our October number, page 282.

The highest price in the sale was £4,000 given for Sir Henry Raeburn's portrait of James Christie of Durie, the Baltimore merchant, 29½ in. by 24½ in., which was on exhibition in the National Gallery of Scotland from 1927 to the early part of 1933. It fell to the bid of a London dealer. Romney's portrait of Mrs. Mary Keene, 30 in. by 25 in., which came up at Christie's

Rooms in 1913, when it made £3,150, made £3,200, and the same artist's portrait of Eyles Irwin, Judge in the Madras Presidency, 30 in. by 25 in., realized £1,400. Hoppner's portrait of Mrs. Sophia Dawson, 30 in. by 25 in., sold for £1,200, and three portraits of members of her family by the same artist totalled £1,700.

The bidding for the delightful portrait of Miss Jenny Mudge, 30 in. by 25 in., was rather disappointing, but it finally found a purchaser at £1,440; while £3,120 was given for Sargent's portrait of the Hon. Laura Lister, now Lady Lovat, 67½ in. by 45 in., who sent it to the United States for sale.

There still remains to be mentioned "Lady Hamilton as 'Supplication,'" 18 in. by 15 in., by George Romney, £1,500; "Sir John Pringle," 30 in. by 25 in., by Gainsborough, £1,200; and a work by El Greco, "St. Thomas," 43 in. by 31 in., £2,400.

Two libraries of importance were sold at the American Art Association's rooms during November: that of the late Mr. E. D. Richmond, of New York City, on the 2nd and 3rd, and that of the late Mr. Ashton L. Carr, of Boston, on the 13th to the 16th inclusive.

Mr. Richmond's library was chiefly notable for a remarkable collection of Oscar Wilde items, and most of the highest prices in the sale were made in this section.

The original typescript signed with six leaves in manuscript of "The Picture of Dorian Gray" sold for £100; while other items were a presentation copy of "Salome," £40; the author's typewritten copy of "A Woman of No Importance," £57; a similar copy of "The Ideal Husband," £60; and the suppressed portion of "De Profundis," £64. A number of Johnson items sold well, amongst them being a first edition of the "Ode to Mrs. Thrale," £52; an uncut copy of "Boswell's Life," £72; Boswell's Private Papers from Malahide Castle, £62; and a first edition of Johnson's satirical poem "London," £64.

Other items contributing to a total of £3,095 were a first edition of Stevenson's "Treasure Island," £170, and a leaf of the Gutenberg Bible, £75.

Mr. Carr's library, which consisted chiefly of First Editions and Press Publications, was of a far more extensive character, the 1,300 lots producing just under £5,000.

Among the Press publications must be recorded: Ashdene Press, "Don Quixote," £46; and Dove's Press, "St. Francis of Assisi, Laudes Creaturarum," on vellum, £30; while Bruce Rogers' "The Song of Roland," 1906, made £36 10s. The first editions included Boswell's "Life of Johnson," 1791, £32; Brontë, "The Professor," 1857, £34 10s.; Crane's "Red Badge of Courage," 1895, £30 10s.; Marvell's "Poems," 1681, £20 10s.; Masefield's "Salt Water Ballads," 1902, £20 10s.; George Moore's "Flowers of Passion," 1878, £28; Bernard Shaw's "Cashel Byron's Profession," £46, and Thackeray's "The Newcomer," in parts, £48.

There must also be recorded, an uncut copy of Ackermann's "Microcosm," £44; Gower's "Confessio Amantis," 1554, £28 10s., and a set of nineteen Kate Greenaway Almanacs, £38.

A deed of assignment in favour of William Cox signed twice by Samuel Johnson and twice by Hester Lynch Thrale, realized £58.

Some important sales of furniture and objects of art were also held. On the 3rd and 4th was sold the XVIIIth century furniture and decorations from the Boston residence of Dr. and Mrs. T. Morris Murray; on the 9th, 10th and 11th the English furniture, porcelain, bronzes and other objects of the property of the late Mr. Hiram Burlingham, of New York, came under the hammer, and on the 17th and 18th the Talmage collection of English furniture and art objects. This last sale was the most important of the three, the two days producing a total of £15,400.

The English furniture sold particularly well on the first day, among the more important items being a Sheraton two-part dining table, £290; a set of twelve Sheraton dining chairs, £168; a Queen Anne love-seat, £220; a George III inlaid serpentine-front sideboard, £180; a George I walnut wing chair, £180, and a Queen Anne inlaid burr walnut bookcase, £170. A fine Herat carpet was also sold for £400.

Even better prices were made on the second day, as much as £500 being paid for a George I carved walnut armchair with ball and claw feet. Three Queen Anne side chairs made £450, another George I armchair went for £240; £220 was given for a Queen Anne walnut settee, and two side chairs of the same reign covered in petit-point fell to a bid of £250.

Mention, too, must be made of a set of Scores biscuit figures of Apollo and the Nine Muses, £255, and a Brussels Renaissance tapestry from the atelier of Jacob Gentel, circa 1590, £820.

Just over £10,500 was realized at the Burlingham sale, among the more important prices being £420 for a portrait bronze bust of Abraham Lincoln, by T. D. Jones; £170 for a pair of George II mahogany claw and ball-foot armchairs; £165 for an alabaster bust of George Washington by Joseph Wright; £160 for a chair belonging to Abraham Lincoln, made from the timbers of his old home, Macow County, Ill., dated 1860, and £120 for a Chippendale carved mahogany tilting table.

In the Morris Murray dispersal, which totalled £6,550, the highest price (£130) was given for a Queen Anne inlaid buhl walnut secretary. Other prices were a Sheraton break-front sideboard, £115; an important Chinese "Lowestoft" porcelain punch bowl, Ch'ien Lung, £100; twelve George III silver plates, London 1819, £102, and a George II gilded silver salver, by David Williams, London 1743, £105.



SCOTTISH TEA SERVICE. George II. 1733.

By William Aytoun

Girdwood Collection

Christie's, December 13th

THE DIETRICHSTEIN LIBRARY

The sale of the library of Count Alexander Dietrichstein, preserved at the castle of Nikolsburg, Moravia, since the Middle Ages, which was sold by auction on November 21st and 22nd by Messrs. Gilhofer & Ranschburg, of Lucerne, attracted a large gathering of private collectors and booksellers from all parts of the world.

Some Duten XVIth century books on Navigation sold extremely well, a copy of the rare "Zeecaert Book," by L. J. Wagner, 1598, making £46; while among the Americana the "Cosmography of Girava," 1556, fetched £64, and a very fine coloured copy of "Ptolemy," 1525, went for £52.

The University Library of Prague acquired a manuscript of the "Romance of Alexander," in Bohemian, for £29, and good prices were paid for the works on heraldry and genealogy.

The bidding for the Incunabula was exceptionally keen. Among the woodcut books of the XVth century, "Sankt Brandons Buch," Augsburg, 1476, went for £124; Columna's "Historie wie Troya," Augsburg, 1479, for £65; "Historia septem supientum Romæ," Cologne, 1490, illustrated with fine Dutch woodcuts, for £80; and a very fine copy of the "Nuremberg Chronicle," 1493, was bought for £92.

A notable section of the catalogue was that devoted to books on music, many of which sold surprisingly well.

The library was especially rich in interesting manuscripts, one of the earliest, the "Capitularia Caroli Magni" of the Xth century, fetched £168; the beautifully illuminated French MS. of the XVth century Jean Mansel's "Fleurs des Histoire" was sold for £202; while the "Rhyne Chronicle of Rudolph von Ems," with 240 miniatures, realized £64.

A manuscript on vellum containing Middle High German poems of the gnomic poetry of Strikker was acquired for £186, and a Passcorial in rhyme with two drawings of the XIVth century fell at £74.

In the Bible section an MS. Bible of Siena, XIVth century, made £50; the renowned Complutensian Polyglot Bible, 1514-17, sold for £74, and the first Russian Bible, 1581, for £42.

Two Hebrew medical MS. made £76 and £60 respectively, while a mediæval work on Falconry was bid up to £140.

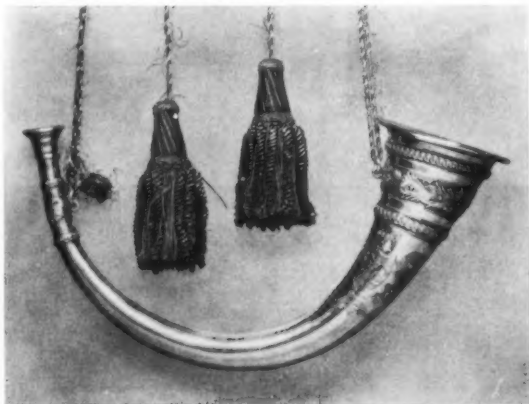
HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

A. 40. MR. MARSTON RUDLAND. ARMS ON A PORTRAIT WITH INSCRIPTION "1612 AETAT SUAE 74"—Arms: Argent, on a bend gules three fleur-de-lis or. These are the Arms of Coulson, of Jesmond, co. Northumberland, and from the fact that the subject has his hand on a scull, it is probable that he was a physician, but his identity cannot be definitely established.

A. 41. MR. HUBERT GOULD. ARMS INLAID IN IVORY ON BOX.—Arms: Quarterly, 1st and 4th Azure, two bars between three dexter hands couped at the wrist argent; 2nd and 3rd: On a chevron three estoiles, or mullets. These are probably the Arms of Seagood, quartering Carr, but in the absence of tinctures it is not possible to state this definitely.

A. 42. MR. LESLIE GODDEN. 1. ARMS ON PORTRAIT WITH INSCRIPTION "ANNO DOMINI 1668 AETAT SUAE 72."—Arms: Per chevron embattled or and azure three martlets counterchanged, for Hodgson. Crest: A martlet azure wings or in the beak a laurel sprig vert. These are the Arms of Hodgson, of Hebburn, co. Durham, and of Newcastle, and this portrait is probably that of Lancelot Hodgson, of Newcastle, who was born in 1597 and died May 14th, 1673; he married, as her second husband, Margaret, third daughter of Sir Thomas Haggerston, of Haggerston Castle, co. Durham (who was created a Baronet October 15th 1642, for services to Charles I.), by Alice, daughter and heir of Henry Bonaster, of Bank, co. Durham. Margaret Haggerston's first husband was William Hodgson, of Hebburn, who died in January, 1661-2, and her sister Helen married Sir William Selby, of Biddleston, co. Northumberland, who was knighted at Berwick by James I., April 6th, 1603. This probably accounts for the portrait having remained in the possession of the Selby family.



A. 43. MESSRS. BLACK & DAVIDSON. 1. ARMS ON ONE SIDE OF SILVER HORN, 1786-7.—Arms: Quarterly, 1st and 4th Lozengy argent and gules, for Fitzwilliam; 2nd and 3rd Sable, a chevron between three leopards faces or, for Wentworth; impaling: Gules, a chevron between three combs argent, for Ponsonby. Supporters: Dexter side: A savage man wreathed about his head and waist with oak leaves, and in his dexter hand a tree eradicated, the top broken off, all proper; Sinister: A lion rampant regardant. Motto: Appetitus rationi pareat. The whole surmounted by an Earl's coronet.

These are the Arms of William, 2nd Earl Fitzwilliam, of the Great Britain Creation 1746, and fourth Earl Fitzwilliam, of the Irish Creation, 1716. He was born May 30th, 1748; was Lord Lieutenant of Ireland 1794-5, and twice Lord President of the

Council; Lord Lieutenant of the West Riding of Yorks, 1798-1819; died February 8th, 1833; he married July 10th, 1770, Lady Charlotte Ponsonby, daughter of William, Earl of Bessborough. On the other side of the horn are the following Arms: Argent, on a cross gules between four arrows, five lions passant guardant or. Crest: An arm habited proper, holding two arrows in saltire; Supporters: On either side an Archer proper. Motto: Nulli Secundus. As the Arms of the City of York are "Five lions passant guardant or, on a cross gules," the addition of the arrows in the Arms and the Crest would appear to indicate that this full achievement belonged to some Society of Archers in York, of which Lord Fitzwilliam was the President at the time the horn was made.

2. ARMS ON EMBOSSED SILVER JUG.—Arms: Quarterly, 1st and 4th Gules, two bars argent between as many flaunces ermine on each a cross crosslet of the field, for Marshall; 2nd and 3rd Or, a heron sable, on a chief of the last three annulets or, for Earnshaw; impaling: Azure, on a fesse argent between two bees volant in chief proper and a wolf's head couped in base of the first, a shuttle proper, for Miller. Crest: A man habited as a pikeman of the XVIIth century, holding in his hand a cross crosslet fitchée or, on his head in profile a heron proper plumed gules.

This jug was made for William Marshall, of Penwortham Lodge, co. Lancaster (son of John Marshall of Ardwick, co. Lancs, by Sarah, daughter and heir of James Earnshaw of Cayground, co. York), born June 15th, 1796; J.P. and D.L. for co. Lancaster; died April 10th, 1863, having married, January 15th, 1820, Anne daughter of Thomas Miller, who was Mayor of Preston, co. Lancs, in 1827. The castles which are embossed on each side of this jug would appear from the architecture to be Scottish, an assumption which is borne out by the ram's head mull at top of the handle.

3. ARMS ON SILVER SALVER BY DAVID WILLIAMS, 1743.—Arms: Quarterly of 9. 1. Booth. 2. Venables. 3. Massey. 4. Mountford (ancient). 5. Mountford. 6. Asheton. 7. Egerton. 8. Langham. 9. Delamare.

This salver was made for Sir George Booth, 2nd Earl of Warrington, Baron Delamer, of Dunham Massey, and a Baronet. (Son of Henry, 1st Earl of Warrington; Chancellor of the Exchequer and Lord Lieutenant of Cheshire, by Mary, daughter and heir of Sir James Langham, 2nd Baronet of Cottesbrooke, co. Northampton.) Born May 2nd, 1675; Lord Lieutenant of Cheshire 1674 although a minor; died aged 83, August 2nd, 1758, having married, April 9th, 1702, Mary Oldbury, who brought him a dowry of £40,000.

In "Suffolk Letter," by Mrs. Mary Bradshaw in 1772, he is described as "The stiffest of all stiff things," and his wife as "A limber dirty fool"; his experience of an unhappy married life induced him to publish in 1739 a treatise on the desirability of divorce for incompatibility of temper.

A. 44. MESSRS. WALTER WILSON. ARMS ON SILVER TWO HANDLED CUP (BY WILLIAM LUKIN, 1699), 1714-15.—Arms: Argent, a chevron between three mullets pierced gules, for Francis; impaling: Gules, five marlion's wings in saltire argent, for Porter.

The engraving of the Arms is of much later date than the silver itself and was probably done 1750-65, for Robert Francis, of Norwich, who married Eleanor Porter, and died in January, 1784.

A. 45. MR. RALPH HYMAN. 1. ARMS ON SILVER SALVER, circa 1765.—Arms: Argent, a lion rampant purple ducally gorged or, for Story; impaling: Gules, on a chevron argent between three lions' heads erased or, four bars of the field between ogresses, for Cole.

These Arms of Story were granted to a Story, of London, in 1634, and the salver may have been made about 1765 for David Story, of Greenwich, who married Eleanor Cole, and died February 6th, 1784.

EXHIBITIONS OF THE MONTH

LONDON

ROYAL ACADEMY OF ARTS. Piccadilly, W.1.
Exhibition of British Art.
Open on January 6th, 1934, until early in March.

ALEX. REID & LEFEVRE, LTD., 1A, King Street,
St. James's, S.W. 1.
Paintings by MURIEL and BASSETT WILSON
and JOHN STRACHEY.
From January 5th.

P. & D. COLNAGHI & CO., 144, New Bond
Street, W. 1.
Paintings by Living British Artists.
During January.

THE LEICESTER GALLERIES, Leicester Square.
1.—Drawings by CONSTANTIN GUYS.
2.—Paintings and Drawings by ALBERT
RUTHERSTON.
3.—Paintings by R. BISSIÈRE.
During January.

M. KNOEDLER & CO., 15, Old Bond Street, W. 1.
Exhibition of the Circus Drawings by
TOULOUSE-LAUTREC.

ARTHUR TOOTH & SONS, LTD., 155, New
Bond Street, W. 1.
Recent Sculpture and Drawings by JOHN
SKEAPING.

BEAUX-ARTS GALLERY, 1, Bruton Place, New
Bond Street, W. 1.
Modern English Paintings by Distinguished
Artists.
During January.

WERTHEIM GALLERY, 3/5, Burlington Gardens,
W. 1.
The Twenties Group.
January 4th to 27th.

THE MAYOR GALLERY, 18, Cork Street, W. 1.
Paintings by PAUL KLEE.

THE LEGER GALLERY, Old Bond Street, W. 1.
Oil Paintings by J. HODSON LOCKLEY.
January 10th to 27th.

THE REDFERN GALLERY, 27, Old Bond Street,
W. 1.
Water-colours by V. SOZONOV and London
Drawings by ROBERT JESSEL.
During January.

THE ROYAL INSTITUTE GALLERIES, 195,
Piccadilly, W. 1.
Thirty-sixth Exhibition of the Pastels Society.
January 8th to 30th.

THE ARLINGTON GALLERY, 22, Old Bond
Street, W. 1.
Pictures of South Africa by TINUS DE JONGH.

THE BROOK STREET GALLERY, 14, Brook
Street, W. 1.
Paintings by C. E. GRIBBON.
January 1st to 14th.
Water-colours by CHARLES NAPIER, R.W.S.
From January 15th.

THE ZWEMMER GALLERY, 26, Litchfield Street,
Charing Cross Road, W.C. 2.
Exhibition of Stage Settings and Costumes by
Contemporary English Artists.

SUNDERLAND

THE MUNICIPAL ART GALLERY.
Exhibition of Water-colours by R. A. WILSON
and FRANK WOOD.
During January.